


**ELECTRONIC COTTAGE**  
**INTERNATIONAL MAGAZINE**



**ISSUE ONE** **APRIL 1989**



**AL MARGOLIS**  
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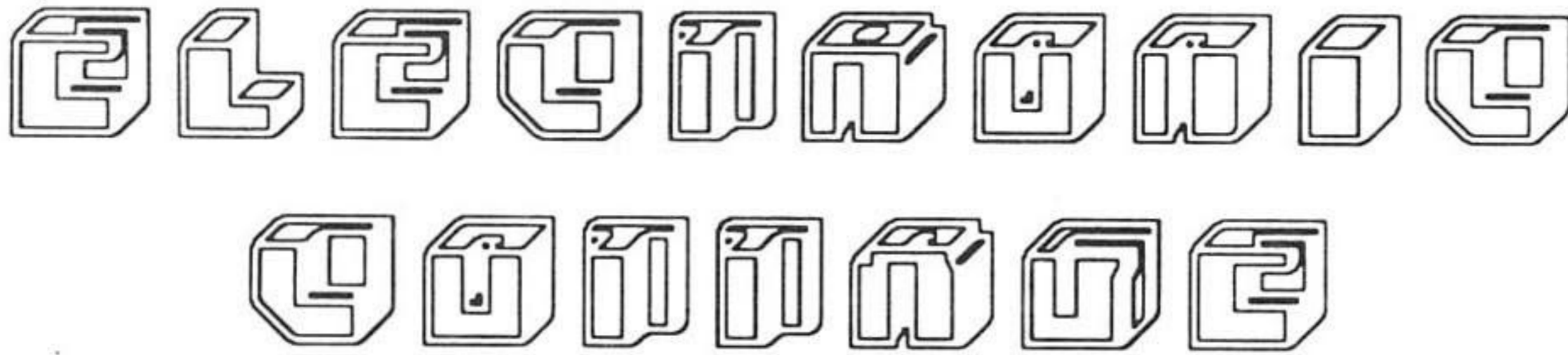
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**ISSUE ONE      APRIL 1989**

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**Editor and Publisher: Hal McGee**

**ELECTRONIC COTTAGE  
INTERNATIONAL MAGAZINE**

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U.S.A.**

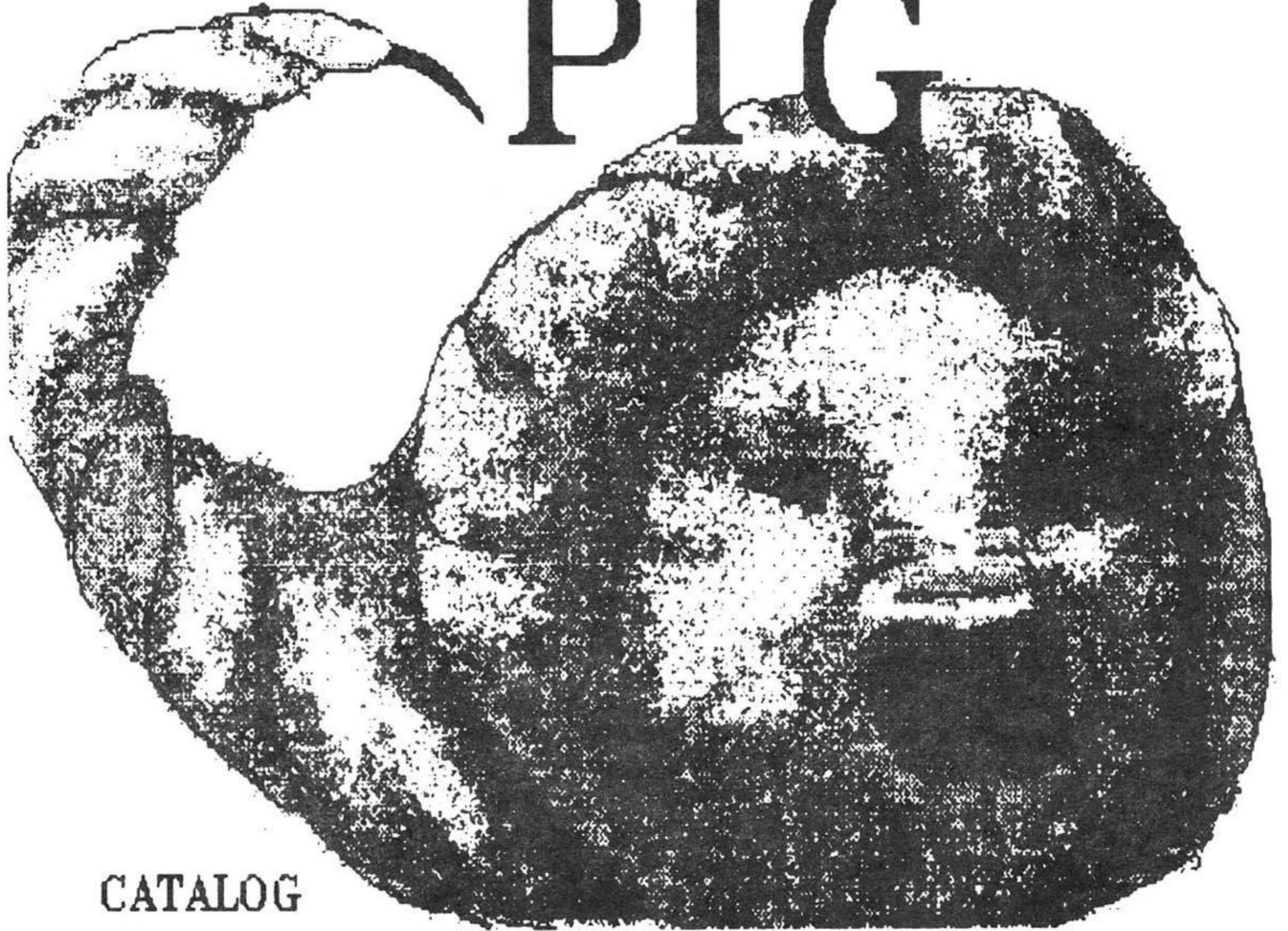
**CONTENTS:**

- Hello Hello!! Yo! And Welcome To The First Issue Of Electronic Cottage!!**
- Editor's Foreword by Hal McGee      Page 5**
- Impacts Of The Indie Glut by Dave Prescott      Page 15**
- Da Muse Ain't Enough by Carl Howard      Page 16**
- Polyintermedia and a strategy for Electromagnetic Survival  
by Miekal And      Page 18**
- Of Moles And Canning Factories by Amy Denio      Page 21**
- Deaf Eye by Chris Phinney      Page 24**
- ND: an ongoing history by Daniel Plunkett      Page 26**
- BBP Productions by Jeph Jerman      Page 30**
- Al Margolis Interview by PBK      Page 34**
- If, Bwana - Western Swing '88 by Al Margolis      Page 36**
- The Making of AS FESS by Scott Colburn      Page 41**
- REVIEWS      Page 45**

Electronic Cottage cover logo by **Sue Ann Harkey**. Cover Photo of Al Margolis by **Debble Goldberg**. Electronic Cottage title page logo by **Rian Fike**. Additional artwork by **Allan Conroy** and **Bill Jaeger**. Additional written material by **John Eberly**.

**SPECIAL THANKS TO:** my dad, **Harold McGee**, for showing me how to work this Macintosh thingie; **ARHI-TECTURA**, for use of the office space and time; my mom, **Joan McGee**, for folding, collating and stapling; my sister, **Terri McGee**, for layout and editing assistance; and to **Halle Sawyer**, for transportation, encouragement and friendship. Printing by **Action Printing**, Tampa, FL. **EDITORIAL & ADVISORY BOARD:** **Myke Dyer**, **Jeph Jerman**, **Al Margolis**, **Chris Phinney**, **Dave Prescott**. Hey **Robin James**, thanks for the inspiration and for the pioneering work with **CASSETTE MYTHOS**. **AND THANKS TO EVERYONE ELSE WHO MADE EC POSSIBLE!!**

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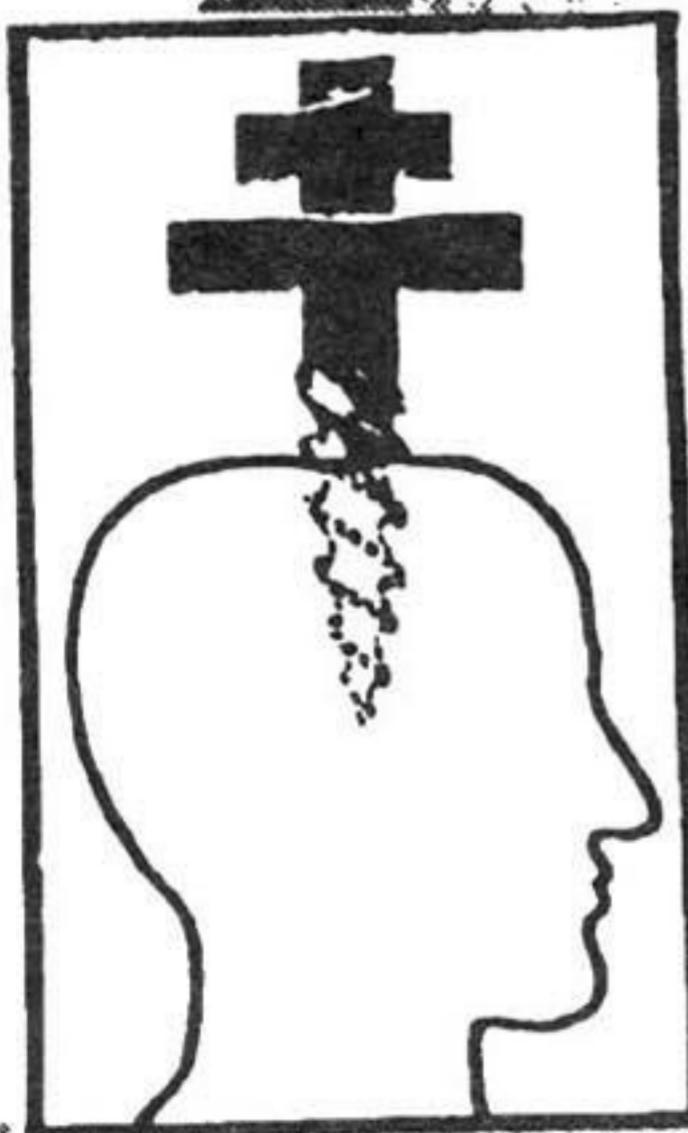
GENERATIONS UNLIMITED is an artist run music collective dedicated to the proponency of dramatic and challenging electronic music.

The movement is deliberately cyclical: many of the artists represented have greatly inspired us and one another and so we seek to promote their music as a way of contributing to the history of dramatic electronic music for generations to come. Too often we found disparity and dichotomy between music produced for commercial use, and that of music supported by the academic community. GENERATIONS UNLIMITED artists have in common the desire to seek out and develop their own syntax of self-discipline and self-expression, to create a sort of ultra contemporary and personalized folk art, in a time when many forms of music and related institutions have established confining rules and limiting categories. GENERATIONS UNLIMITED is in existence as a service for the artists, as well as the existing and potential audiences of this particular music which has unfortunately often fallen between the cracks.

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CASSETTES  
COMPILATIONS  
COLLABORATIONS

# HELLO HELLO!! YO! AND WELCOME TO THE FIRST ISSUE OF ELECTRONIC COTTAGE!!!

Thanks for ordering or picking up a copy of **ELECTRONIC COTTAGE INTERNATIONAL MAGAZINE**. Your interest and support is greatly appreciated! **ELECTRONIC COTTAGE** is one of the first magazines to truly take the home taper seriously. **EC** is also unique because it features writing by independent/underground artists themselves, telling all about what they do, their experiences, methods, ideas and philosophy in a highly personal, intimate fashion. Being a home taper/artist is a lot more than just a hobby or casual pastime. It is a lifestyle, a way of looking at the world, a way of creating, a way of communicating. **EC** will be a forum for the discussion and debate of timely and current issues of importance and relevance to independent music culture. Also, **EC** will feature thoughtful, meaningful reviews of independent cassettes, records, CD's and publications. And hopefully the magazine will keep you informed on the latest happenings in the underground scene.

**ELECTRONIC COTTAGE** was created for a large number and variety of reasons. I went through some dramatic changes in my personal life in mid 1988. I dissolved **Cause And Effect**, the notorious and well-known cassette label and distribution service of which I was founder, as well as a six and a half year relationship with **Debble Jaffe (Master/Slave Relationship)**. I moved to Apollo Beach, Florida in June '88. Apollo Beach is a suburb about 10 miles south of Tampa. I took a break from recording as **Dog As Master** and networking for several months. Then one morning I woke up with "the itch". For several years I'd pulled dozens and dozens of pieces of mail out of my mail box every week - then almost nothing! I wanted to get involved in the scene again with a renewed vigor and enthusiasm. I felt that through the years I had lost sight of the original ideals I had had when I first got involved in the home taper scene - a kind of giddy, youthful idealism and visionary, semi-mystical approach to reality and creativity. I wanted to re-dedicate myself to these original principles. For a long time several of my associates, veteran home tapers themselves, and I had discussed the need for a publication that would take an in-depth and serious, detailed look at the home taper phenomenon. Several fine magazines, such as **UNSOUND, ARTITUDE, OBJEKT, OP and ELECTROGENESIS** had fallen by the way. And there are several fine publications such as **FACTSHEET FIVE, ND, CONSTRICTOR** and **CASSETTE MYTHOS** (just to name a few) that do continue to cover the scene in a consistent and meaningful way. But it is felt by many of us that there is still a large gap, a gaping void, screaming to be filled. **ELECTRONIC COTTAGE** will hopefully help to fill that gap by augmenting and extending the work of these other indie music journalism notables. None of us had yet taken the plunge into a project that would take so much indefatigable enthusiasm and tireless patience. We all knew it would be one hell of a task, a monumental undertaking. And nobody was stupid enough to do it (ho ho) until I decided I had nothing better to do any way!

In October 1988 I laid the groundwork for a new magazine to be called **ELECTRONIC COTTAGE**. I was fascinated by the name because I'm convinced that today's home taper/home artist is our modern folk artist. He/she creates personal reflections of the world

around him/her in an intimate, "home-made" fashion that is meant basically for the enjoyment and edification of her/him-self and a few close friends. I'm reminded of the "cottage industries" of a bygone time when I see today's independent cassette labels - people creating and distributing their work from their homes. In folk art lifestyle and creativity are inextricably linked. But the interesting thing about these modern folk art cottage industries is that they are linked in a world-wide network by electronic media. The photocopier and cassette recorder have revolutionized the way people create. And the FAX machine and home computer are extending these art-communication systems. I composed a great deal of the text and layout of this first issue on my father's Macintosh personal computer. I always used to suffer from a phobia of technology and until recently have been totally computer illiterate. So, this is a learning experience for me and I know I have much more to learn. This is my first publication and I hope to continue to grow and learn more about myself and independent music. Any way, I enlisted the help, support and advice of several of my closest associates from all my indie cassette days. I have gathered together an editorial staff that is knowledgeable and articulate in their art. Their insight and experience is an invaluable asset - I couldn't do this without them!

Response to **ELECTRONIC COTTAGE** has been fantastic!! I sent out more than 5,000 pieces of information announcing the first issue of **EC**. I have been joyfully overwhelmed by the amount of letters, subscriptions, advertisements and recordings I've received from all over the world! Believe me, the underground music scene is alive and well! I've heard from lots of new people, as well as gotten back in contact with a lot of old friends. I have received enough material to fill more than 100 pages! I had originally planned for the first issue to be 40 pages, printed in an edition of 500. **ISSUE ONE** has turned out to be **64 pages with a press run of 1,000!** Certainly this first issue is far from perfect. There is a lot of information, reviews and articles I simply could not fit in. It has been a monstrous, strenuous task to edit this issue down to the items contained here. To those who submitted and contributed materials - thank you! Please be patient if I didn't fit your article, review, artwork, info or mention of your release in this issue. **The second issue should be ready in August** - just around the corner! You will notice that subscription and advertising rates have gone up slightly. But these rates are still fairly inexpensive and highly competitive. The rise was necessary to facilitate greater coverage and to further the aims of a magazine that serves you! Your contributions in the form of subscriptions and advertisements is the blood and guts of **EC**. Everybody who values this publication **please subscribe and/or advertise!** It is a simple organic relationship - **EC** is supported by the people it serves and serves the people who support it! **EC** will continue to grow and get better through your input and interest. If you like what you see let me know. If you see some things that need improvement let me know. Suggestions, comments, advice and constructive criticism are always welcome. I'm a busy guy and simply don't have the time to make a personal response to every piece of mail I receive. If possible, give me a call - I'd love to hear from you. The best times to reach me are Monday through Thursday, before 1:30 P.M. or after 10:30 P.M., my time. **My telephone number is (813) 645-4523.** Again, thanks for the interest all you electronic audio pioneers, take care, and keep doing that indie/homemade music thing!!

6 All the best,





Hal McGee, Editor  
ELECTRONIC COTTAGE

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Remember, make all payments to HAROLD MCGEE, not ELECTRONIC COTTAGE. You may pay by personal check drawn off a U.S. bank, money orders, U.S. currency or your country's currency at the current rate of exchange.

Yes, I am currently accepting cassettes, records, CD's and publications for review in EC. It is important to send as much background information on the artists as possible. Please understand that it would be literally impossible for me to print a review of every one of the dozens and dozens of releases sent to EC. When review space is limited I will give preference to advertisers, subscribers and those who take an active role in contributing to the magazine. It's simple - ELECTRONIC COTTAGE serves the people who support it! I am also currently accepting articles, essays and editorials on a variety of subjects relating to electronic and experimental music and the home taper. Written pieces should be no longer than 1500 words. Before submitting your work please send a written proposal or rough outline first. EC is open to many diverse opinions, viewpoints and philosophies. However, I will not print material that is counter-productive or needlessly negative or derogatory. I reserve the right to reject any written material for any reason and to edit length, grammar, punctuation, content and bad attitudes. All decisions of the editor are final. I am also accepting some artwork and graphics. Reviews are solicited by invitation only. If you would like to write reviews for EC please submit examples of your work. Contributors whose work is published will be paid in copies of the issue in which their work appears **DEADLINE FOR SUBMISSION OF WRITTEN MATERIAL FOR ISSUE TWO IS JUNE 1, 1989.**

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Details to follow (MARCH 1989)
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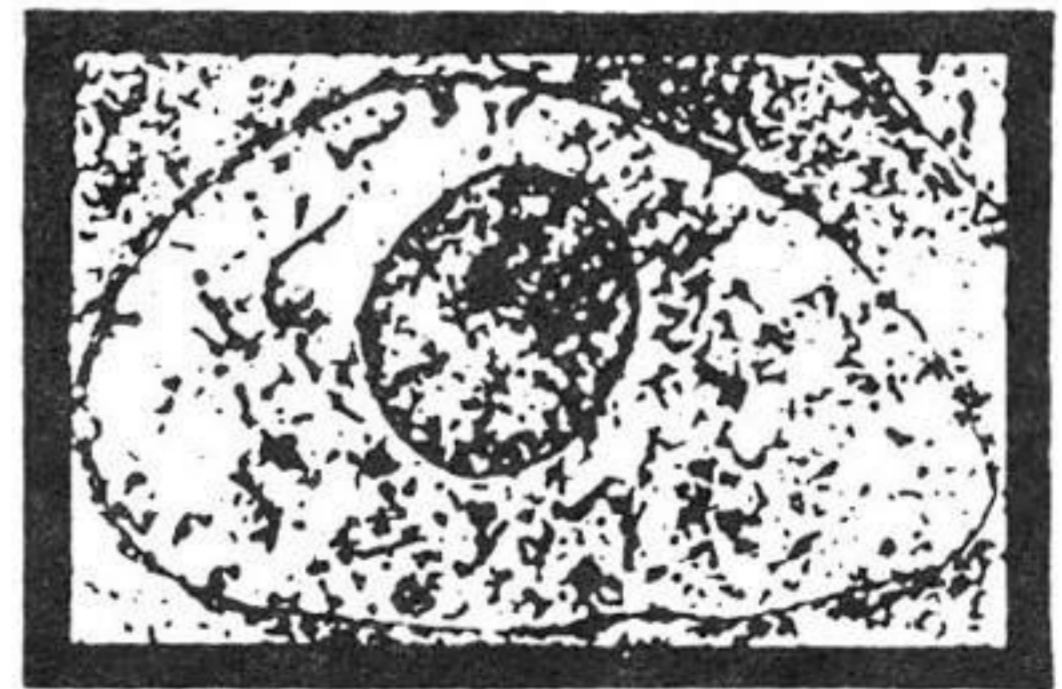
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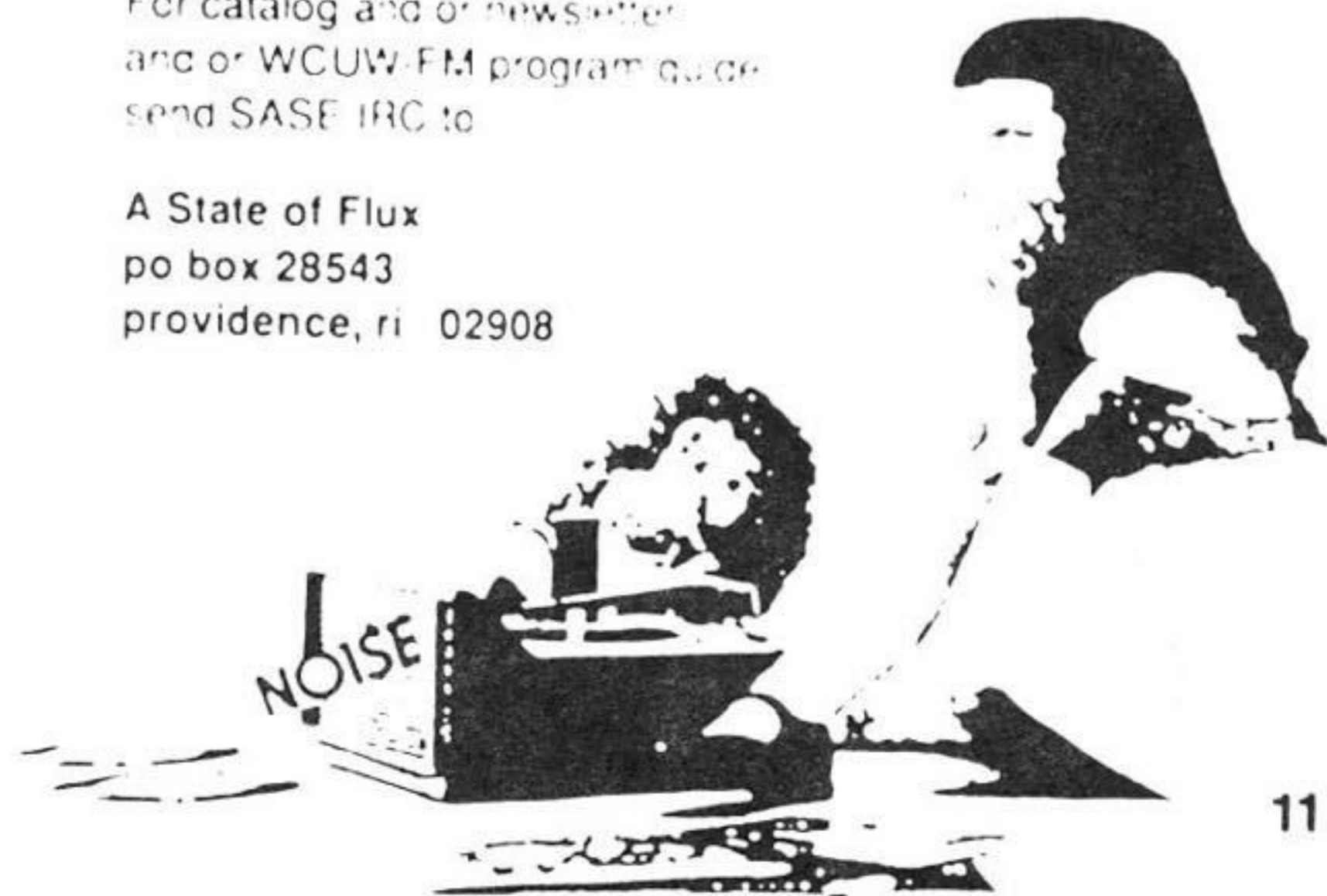
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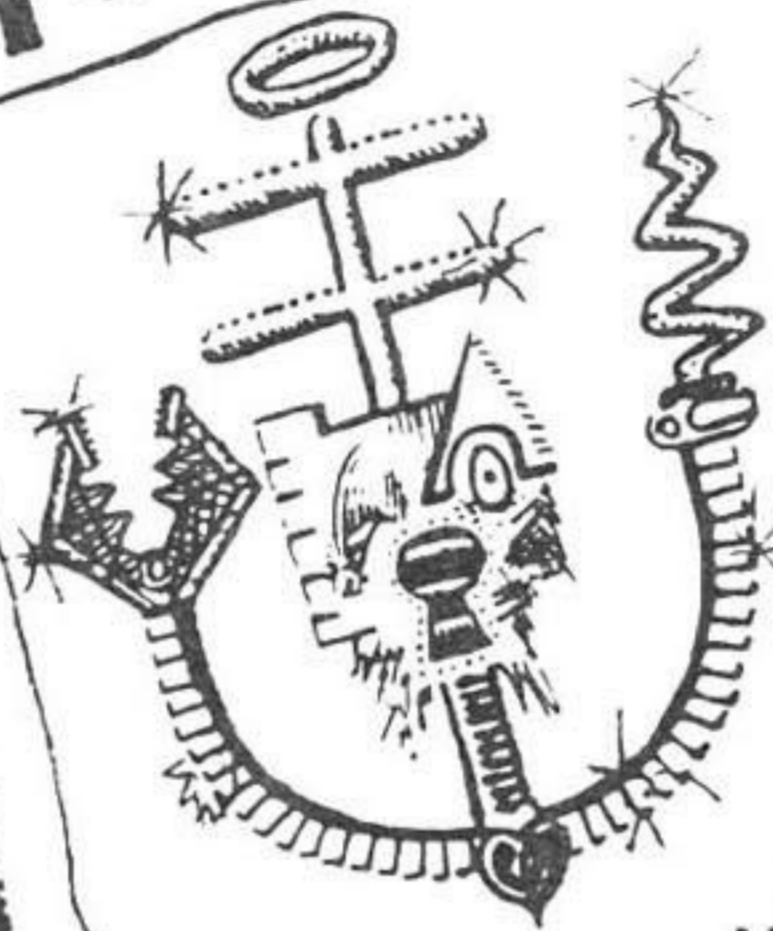
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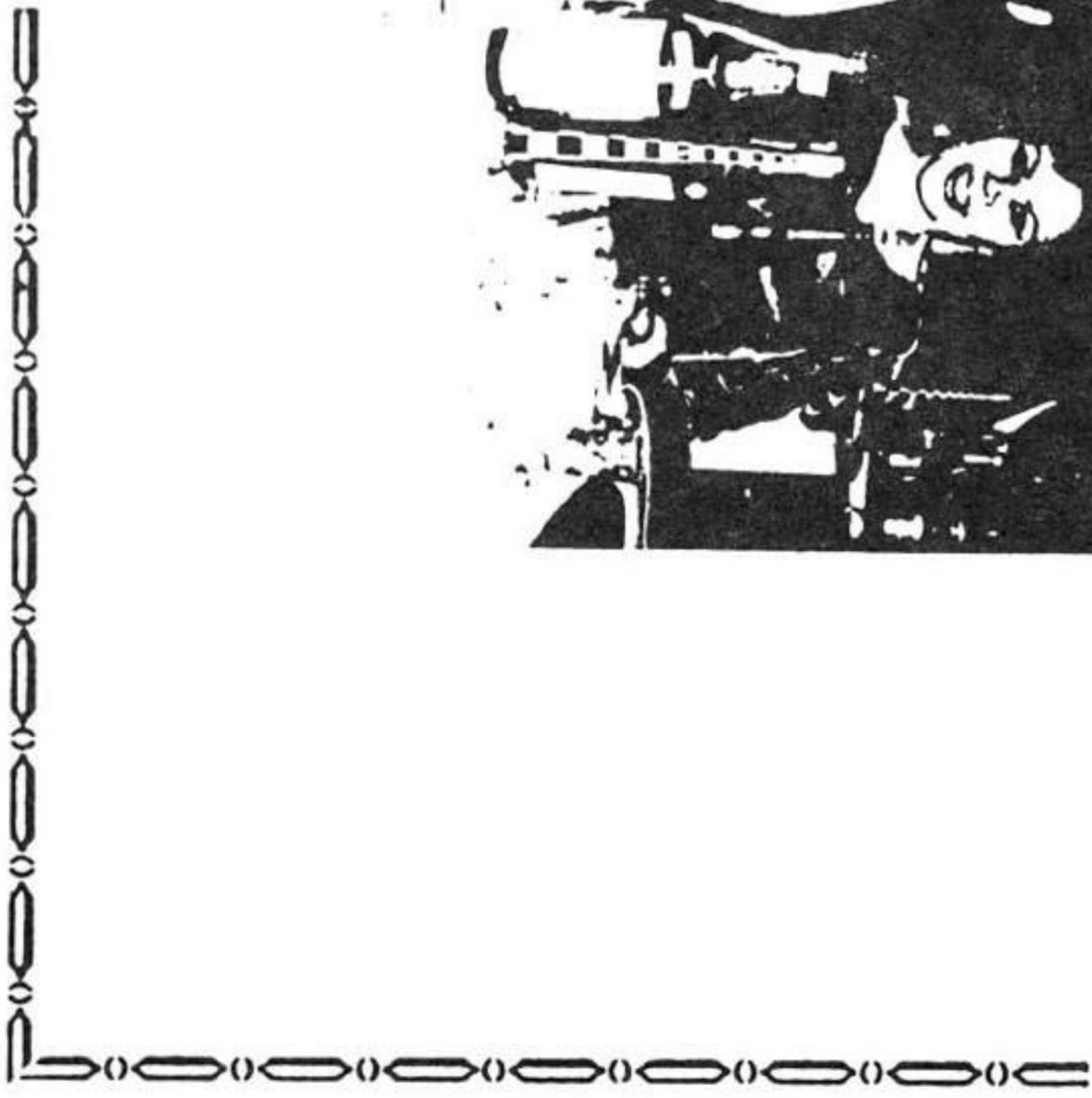
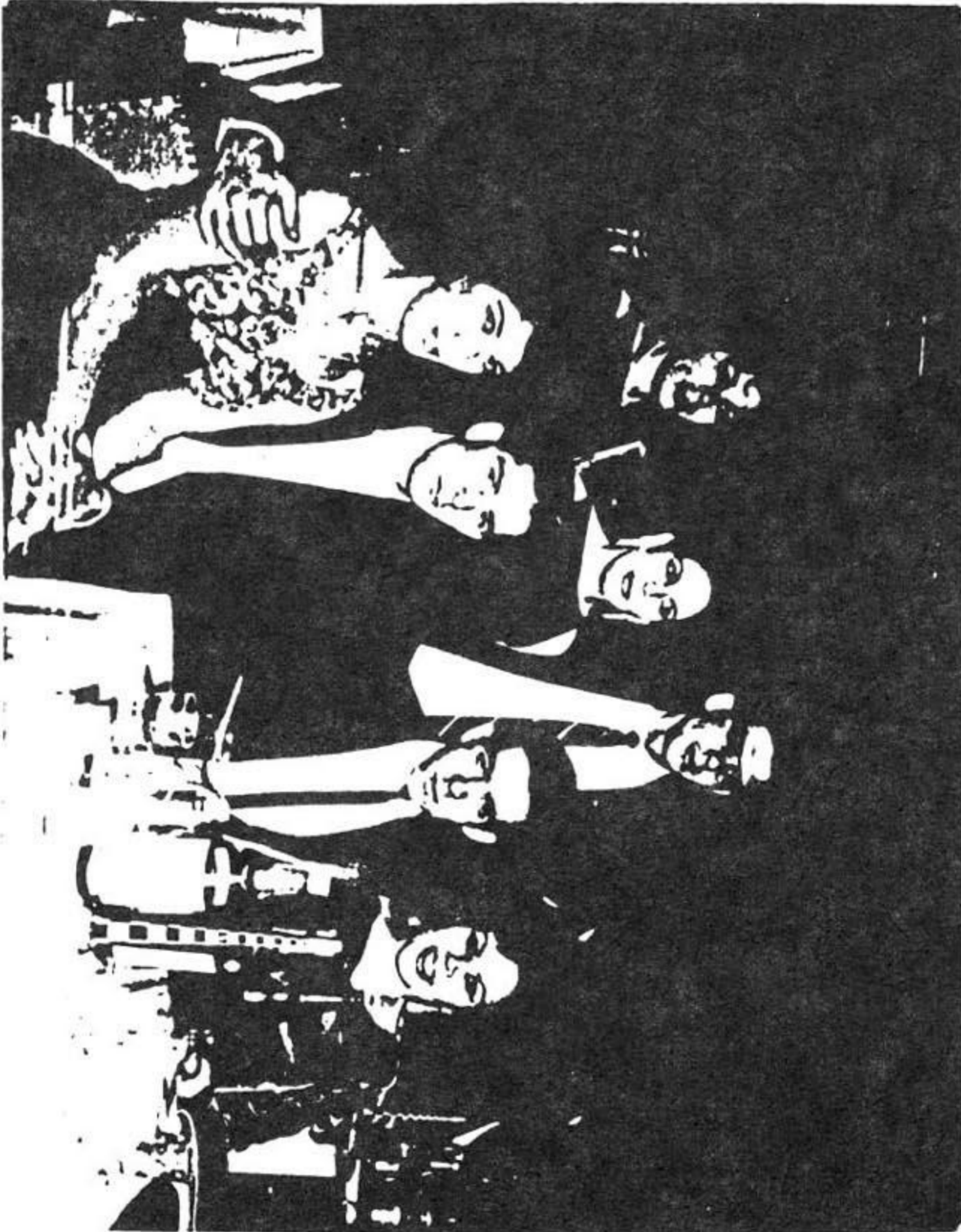
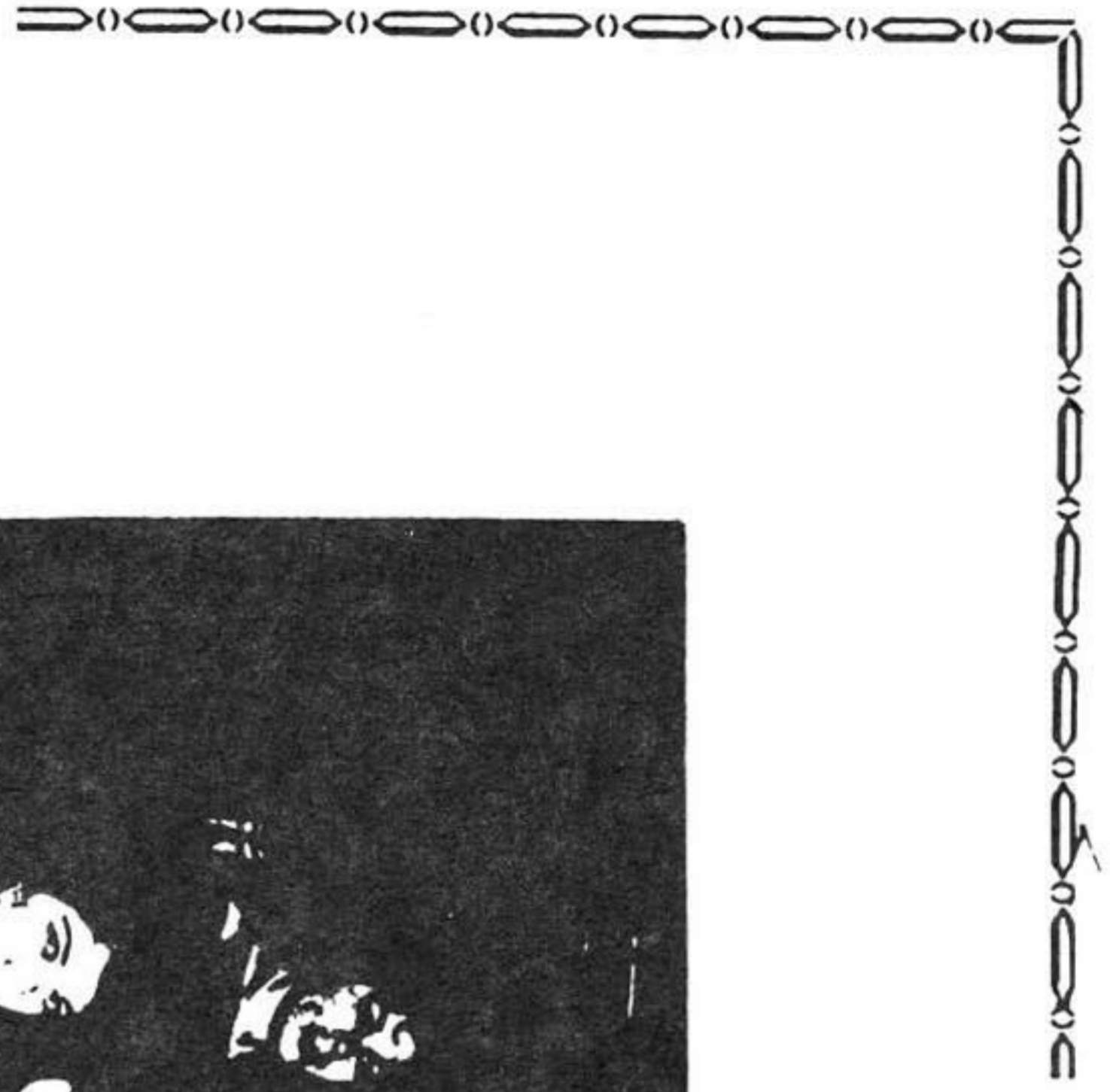
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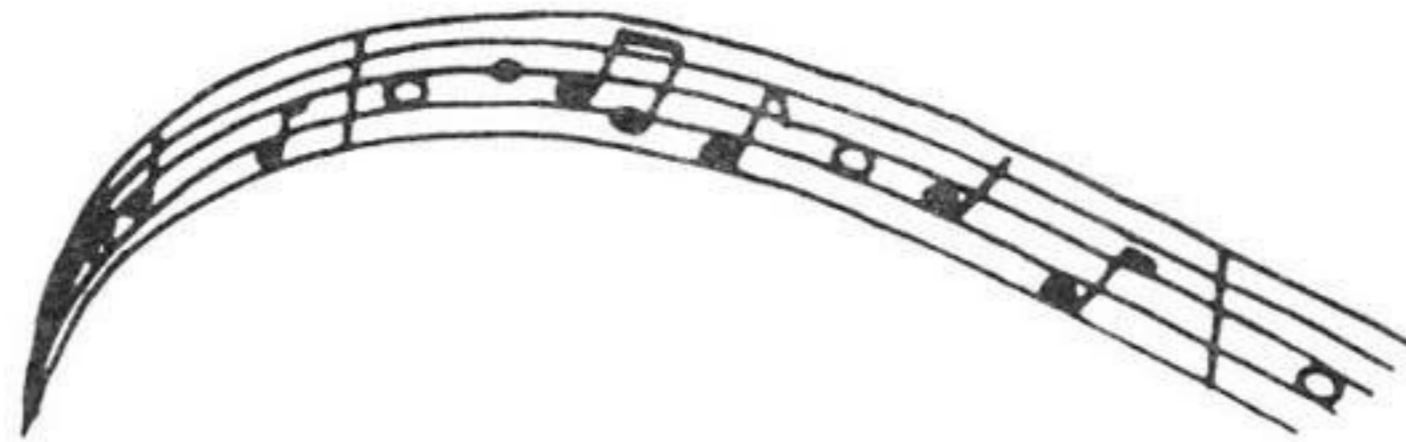
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# IMPACTS OF THE INDIE GLUT

by Dave Prescott

Two recent events have proven to me that the so-called "indie glut" has reached a new high: one was a rejection letter from a well-known distributor. He claimed that there are too many cassette artists in the market, making it impossible for any artist to get a return on their investment. Second was an article in a well-known magazine stating that the indie glut has caused the consumer to be so confused amongst the alternatives that he doesn't know what to buy in a swollen market. While it would be easy to write volumes preaching to the converted, what is of concern are the effects of the glut on systems surrounding music production (i.e. radio/distribution). Clearly these systems have an impact on how the artist publishes music. In the worst case, artists who come up against these systems often become so alienated that they burn out, disappear, or sell out.

Nowhere does the extent of new music become more apparent than in college radio. In the midst of a renaissance unparalleled since the birth of FM and Album-Oriented Rock, college radio has begun pandering to some very large independent record companies. The effect is devastating: SST and Wax Trax in America, and countless European labels like Play It Again Sam and Sub Rosa are becoming successful to the point where the majors are really taking notice. The new paradox is that the big indies so resemble the majors that the majors are venturing (finally) into indie territory.

The effect of this aspect of indie glut on the truly alternative artist is twofold: just as quickly as we are finally hearing "new music" on the radio, it is becoming categorized and commodified. Alternatives must either be "college rock" or New Age to receive airplay. The full panorama of alternative music still has no widespread audience in radio.

Finally, the problem with indie cassettes always remains that the majority of DJ's find them difficult to cue, difficult to time, and hard to find the end of. To get garden variety DJ's around this most primitive angst will take years.

The aforementioned problem with record labels behaving like each other also has many secondary effects. First, more people produce records than ever, and, second, distributors cannot cope with the magnitude of new releases. Changes are obviously rampant across the board: Systematic Records folded in early 1988; New Music Distribution Service has gone through major structural changes which included losing grant money, necessitating the CHARGING of artists to send out promos of records which the artists are expected to supply them for free. Rough Trade has been through so many structural changes that maintaining a rapport with them can be all but impossible.

These are examples of companies whose intentions are usually good. The problem, though, is the "indie glut": rather than adjust to the fact that more artists are starting labels by restructuring their buying and promoting habits (like buying fewer records initially, from each artist), they are responding by returning records and bemoaning their losses. It appears that it will be a while before even the distributors figure out their ways of dealing with proliferation.

Finally, the most important effect of the indie glut is the impact on the artist. His- 15

torically, musicians and other artists have not made much money. If Van Gogh only sold two paintings in his lifetime, it wasn't because his market was researched badly, there has never been a market for art until very, very recently. Nowadays, better publishing capabilities mean greater possibilities, but this can be misleading, since so many are doing it. Perhaps the most important lesson for an independent artist is learning that there have never been more artists being heard at any time in history.

The point of all this is that the world is filled with brilliant musicians who are often astonished to find out how many they are in number. The natural jolt to the ego often becomes exacerbated when the novice attempts to have his music published and discovers that record companies and distributors - even radio stations treat him with disdain and dread. Aside from the obvious necessity that the musician become as much salesman as producer, the next problem is in finding support! With a greater understanding of the systems that surround music production, the likelihood of the artist becoming dejected is minimized.

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## DA MUSE AIN'T ENOUGH

by Carl Howard

Several years back, when I was publishing **ARTITUDE/audiophile**, I began to believe that if I toiled long enough and dug deep enough, I would eventually become on top of all the ingrowths and outgrowths of the cassette-music community. In a way it's comforting to know that no matter how hard you try, you just can't do this; the scope of the community is too vast and too volatile. And just when you think you've got it all down to something as cold and clinical as a D-Base, someone up and moves or some new kid passes you off their first masterpiece and the cards will be thrown up all over again.

And yet there is about "cassette culture" a down-home quality which is at once positive and negative. Information sometimes moves slowly -too slowly- and yet when finally disseminated it tends to be savored for a long time. Even today, more than two years after the end of my association with publishing, there are those who continue to send their review copies, or praise some issue that they've only recently seen, or include money for upcoming issues that won't exist.

This is a phenomenon I hold to be both curious and not curious. Curious because it makes me wonder who has been secreting their ancient and by now tattered copies of **A/a** (and why don't these people write me anymore); and not curious because of the nature of the information-storage process in humans. We build the character of our society based on those things which we believe and take to our own; when information ceases to be little more than grey matter (the mass-media phenomenon) then it ceases to be important -to take root and mature. Without a firm ground composed of things we all share, the societal bond between us is broken and nihilism sets in to do the rest.

But when information is of real importance -real substance- we cling to it and it becomes part of us. Thus we have a common thread; a currency of values which is moral rather than economic. If in a valueless society all things of value can be considered subversive, then perhaps it is correct to speak of an active community as an "under-

ground". Obviously there must have been some common bond between the sentiments expressed through the pages of **A/a** and the secret strivings of so many aspirant musicians. In spite of a small number of vociferous detractors, then, **A/a's** impact was and continues to be real.

For many of those who have travelled with the rickety cassette train from the early 1980's, there was a mid-period of oblique change characterized by a bitterness in many quarters -dark days which turned friends into factions and then only slowly back again. In fact it's only now that we can begin to analyze those dark days, and reaffirm our roles or cast ourselves in new positions, and try to repair the derailments. This publication is a testament to this -a kind of return to youthful, searching idealism through which we can evolve as practicing artists rather than simply reacting to fleeting stimuli: the quick tape review, the competitiveness arising from a narrowing number of indie-'zines of quality, the lure of MMMONEY.

For some, the falling-outs were many and massive; some old stalwarts were black-balled by people who, in their arrogance, withdrew their support for one another at the very time it was needed most. However, those who weathered that storm (Hurricane Bullshit) and have put their arrogance behind them have sought again the idea of community, this time with renewed vigor coming from some new voices. But there have been lessons learned. For myself for example there is an awareness that too much venom-spitting only results in backfire; and too great an emotional commitment simply makes you bitter and withdrawn. There are certain lengths to which I will no longer go, at least publicly, which explains why this article has the appearance of a simple barrage of platitudes and generalities: no matter how I may feel privately, I ain't naming names no more.

No longer faced with the grim prospect of being the sage of the "underground", I can go calmly about my business, which is, properly, the business of manufacturing and promoting alternative music on cassette. I am concerned with balancing production costs and profit margins; with promoting the implications of my musical ideas through tapes which do not look or sound shabby. In a culture which appreciates appearance over substance, I'm handing out products with measures of both, and letting the weaklings choke on the real music by real players who aren't afraid of words like "discipline" and "tradition".

But for all that there is an awareness too that acceptance by the cassette culture only counts for so much, and that a truly aspirant musician must still seek recognition where the big boys play ball. This is not after all so horrible: no one ever sold their soul to the Music-Industrial Complex who didn't secretly want to. There remains a pettiness among too many independent producers; quite simply, their sights are set too low. There is not enough respect for the music to go beyond the shitty fidelity of 1 7/8 ips tapes, or to keep from venting egoistic voyeurism in the letters sections of the indie magazines, or to seriously compose music rather than just belching out some noise and using limp philosophical rationalizations to cover the fact that they just can't play and would do anything to keep from being exposed. Essentially, without challenge, there is no artistry; if you are afraid of raising your work to the criticism of the straights, then it probably isn't worth the effort to begin with. True artistic geniuses are recognized and remembered because they challenged the conceptions of the straights and won, hands down.

But anyway, that's platitude city. More concretely, I've found it easier to be resolute for something than against it; you don't get as big of an ulcer. In the years of my involvement with alternative music I've gone from talking about it to being frustrated at whatever hasn't gone far enough, to doing something about it -a combination of playing and talking. So now I suppose there's only one more goal to seriously pursue: MMMONEY.

I wasn't using my stupid old soul anyway.

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## POLYINTERMEDIA and a strategy

### for Electro-magnetic Survival

by Miekal And

**“Clear prose indicates an absence of thought....Most clear writing is a sign that there is no exploration going on.”**

**<M. McLuhan>**

Begin by considering all that we know about every media. Consider every technique, action, style, message & produkt as equal bits of a global cultural vocabulary. A type of noise, a painting gesture, a manifesto, or a manner of criticism are each examples of artistic information which can be combined, permuted, edited & syncretized into a form of original expression which both reflects the inner processes & responds in total to environmental & historical stimulus.

**“No matter how consummate a work of art may seem, it is only an approximation of the original conception. It is the artist's consciousness of this discrepancy between his conception and the realization that assures his progress.”**

**<E Varese>**

There are 2 very opposite routes of creativity to choose from. The first is the time-honored & classic impulse to specialize & become a virtuoso. Its alternative is less clear, & by nature more experimental; for an artist to become immersed in the possibilities of all media, beyond definitions & conventions is still not accepted by the culture at large. Even if every historical period has numerous examples of creators who were visionaries mixing together all that was known at the time. This impulse is **intermedia** & the technological advances of the 20th century have made it increasingly sensical for an artist to mix whatever ideas are apropos & deliver the final produkt in a variety of presentations.

**“The acoustic element and the sculptural quality of sound have always been essential to me in art, and in terms of music maybe my background in piano & cello drew me to them. Then there was the use of sound as a sculptural material to enlarge the whole understanding of sculpture from the point of viewing materials. There for not only solid materials like metal, clay, stone, but also sound, noise, melody using language — all become the material of sculpture, and all acquire their form through thought, so thought too is taken as sculptural means, That is an extreme position, the real transcendental position of production in general.”**

**<Joseph Beuys>**

In a recent NY Times article it is stated that CDs sell 3 times more than records & that cassettes have cornered 52% of the total audio recording market. Even without these figures it is clear that the audio/visual recording

affordable mass consumer electronics are making it inevitable for artists to create & maintain their own environment of distribution & consumption while having some control over the particular values & modes which are adopted. There are endless reasons not to imitate commercial media's methods of distribution & consumption. Or to stand in opposition to.

**“Music will release the powers lying within that abstract center of hearing and even of vision, which is Comprehension, while Comprehension, in all its spaciousness, will lend equal power to the printed page.”**

**<Mallarme>**

The time in history when all media can be recorded & preserved on the same medium is not far away. (CD-Roms already possess the capacity to reproduce text, image & sound in a fully animated & partially interactive environment. However mass consumer technology & public acceptance are slow in coming.)

Simply stated, **hypermedia** is the ability of any object, idea or sound to be linked to or associated with any other reference. Computer is the metaphor for the most fully realized intermedia machine & the human mind is the explicit model for the computer. In the last few years computers have developed a stunning (and problematic) interface to enable crossmedia referencing & associations. Imagine creating a disk of sounds that at any point the listener would be able to participate in, in an one-on-one audio experience. Each time the act of listening would become an interactive event. This metaphor could easily be extended to include many listeners in many different locations simultaneously. Up till now the only options a listener is offered is to change the speed, put scratches in the recording or shut the thing off.

These possibilities have shifted the actuality of artistic culture toward a truly multi-referential, whole-brained connectivity. It also leads those interested participants far away from the linear cultural astigmatism of mass electronic culture.

**“All living art will be irrational, primitive & complex; it will speak a secret language & leave behind documents not of edification but of paradox.”**

**<Hugo Ball>**

The act of collective interactive hypermedia has become operational on 2 fronts. The first is obvious & unavoidable, the continuous merging of all underground voices & energies through the mail. In the last 10 years it has become possible for the underground experimental artist to establish a global base of contacts from which to operate. No longer are artists forced to locate in a culture center such as NYC & “make it”. Underground experimedia networking has proliferated to in visibility & sheer mass. Popular media can no longer ignore its presence, power, & extreme cultural permutation. Such networking is a profound model of hypermedia spreading its tentacles & intertwining webs of information in order to collectively assemble & represent an undeniable & necessary mutation of contemporary taste.

**“Language can only have been born spontaneously.”**

**<Levi-Strauss>**

To appreciate the true essence of “hypermedia” imagine any one moment the mail that is in transit between everyone whom you are in contact with; a complex stream of associations!

**“In all the arts there is a physical aspect that we can no longer consider or deal with as we have in the past. Neither space, nor time, nor matter any longer represents for us what it has always represented before. We must accept that all these changes necessarily transform the technique of art, influence even the faculties in invention—influence them deeply enough to modify the conception of art itself.”**

**<Paul Valery as quoted by E Varese>**

The final & possibly most evolutionary quest of hypermedia is direct & personal contact. While telephones are no replacement for direct contact, a one minute phone call can often reveal more than years of letters simply from hearing the voice on the other end.

BUT, whenever it's viable, the notion of traveling to meet contacts, demonstrate your wares, & create openings for further collaborations should be a part of any artist's commitment. Such as objects moving forward thru time, the energy conspired from personal contact can only hasten & consequently permute the random collectivity of the experimedia underground....

Furtherly, at this point in time, it has become essential to regain & occupy the radical festivals of our unconscious & to enact them repeatedly in public. If there were a rotation of public festivals around the globe, each exhorting a unique theme or motivation, artists could tour to destinations where their individual powers were immediately useful & collectively become an entity that the world at large could no longer ignore or forget.

With a predictable & organized schedule of festivals it becomes very natural for personal contact to accumulate direction & vision. The three festivals that quickly come to mind are the "Destroy All Music" Festival produced by Glen Thrasher in Atlanta, the "Festival of Plagiarism" held in 1988 in London, San Francisco, & Madison WI & the yearly "Festival of the Swamps" produced by Xexoxial Endarchy in Madison WI. These festivals are merely an inkling of a developing tendency to institute large-scale artistic demonstrations & quickly & efficiently mobilize strategies for electro-magnetic survival.

**"Sometimes one sees so far that expression refuses to follow as tho it were afraid."**

<E Varese>

For more information about these festivals:

**"Destroy All Music" Festival**

Glen Thrasher, Lowlife Magazine, Box 8213, Atlanta, GA 30306-0213

**Festival of Plagiarism**

Steve Perkins, 135 Cole St, San Francisco, CA 94117

Stuart Home, 11 Bromwich House, Howson Terrace, Richmond Hill, Richmond Upon Thames, Surrey TW10 6RU London, ENGLAND

**Festival of the Swamps**

Xexoxial Endarchy, 1341 Williamson, Madison, WI 53703

## REPORT FROM THE FRONT

Their ears found the frequency, mouths flapped endless postulation, our breath hushed in silence hiding behind references to former truth. What our broadcast had become becomes no one, especially our branch. Repetition of imagery, homolies in a sense insensate reacting to each other and no longer to our own inside information. Bouncing off the walls -so to speak- but not our walls. Covered cave paintings with a stencil and selling plastic covered hamburger on the corner of the market. Those who would murder, finally reveal their art, obscuring their motivation for profit, becoming the new prophet marginals, the last production and finally, the only game in town.

JOHN EBERLY 11.16.88

# Of Moles and Canning Factories

by Amy Denio

**There used to be a time**, in Seattle, when underground bands were furrowing their way, hither and yon, making mole hills every couple of yards, poking collective heads up in sundry performance places. And though money was scarce for rewarding such activities, everyone liked doing it, poking their heads up, looking for a shadow. Shadows were scarce in those days, which was good, but so was money, which wasn't so good. Thus, many of the ground hogs found that the best way to supplement their meagre incomes was to work at a music canning company called MUZAK.

**Now, here was a womb** for many nascent bubbling ideas. The 1,001 String Haven for Aluminum Symphonettes became an oasis for improvisers, up and coming heavy metal glitter mongers, and general cacophoners. It was a beautiful thing. Little did elevator riders know, but those Beatles songs had been assembled by people who enjoyed 3 distortion boxes on their guitars, and volume-wah pedals for their kick drums. Instrumental music by day, and by night Boeing Surplus honeycomb metal dotted these mole hillers' dreams all the darned time.

**Though the burrowing cacophoners** often put their best paw forth to help soothe the savaged nerves of elevator riders, their other best paw was often put into producing tours, recording anthemic mole songs, appearing on radio talk shows, starting their own record labels, and bit by bit the string haven became more and more deserted. The hey day of burrowing underground personnel began to decline. It was no longer such a beautiful thing.

**And today**, just a few cacophoners remain, secretly enjoying the aluminum satellite feed, especially when the automation system runs amuck. Nothing like Vivaldi on his back with ole Blue Eyes on top, crooning about winter wonderlands.

**So now the 1,001 String Haven** for Aluminum Symphonettes has turned back into the Heaven of 1,001 Accountants, and the molish musicians are few and far between. But those few are still at it, mucking about, hither and yon, by day and by night.

*Amy Denio is Office Coordinator in the Programming Department at the world headquarters of MUZAK. After 3 1/2 years there, she's beginning to enjoy it. This story is a true tale. Amy is currently surrounded by 1,001 accountants.*



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# DEAF EYE

By Chris Phinney

I FIRST HEARD OF DEAF EYE THRU THE MADNESS OF THE POSTAL SYSTEM, WHEN ONE DAY A TAPE FROM DEAF EYE POPPED UP IN THE BOX! CURIOUS AS TO HEAR WHAT DEAF EYE AND THE TAPE M. FINNKRIEG-"DOWN THE POPPY STAIRS OF HEAVEN" WERE ALL ABOUT, I SLAPPED IT INTO THE TAPE DECK AND LO AND BEHOLD, I COULDN'T BELIEVE MY EARS! THE SOUNDS AND EXCELLENT PRODUCTION WORK OOZING FROM MY SPEAKERS AND ENVELOPING THE ROOM IN LIQUID SOUND! AND THIS WAS HOMEMADE MUSIC!! SO BEING A COLLECTOR OF FINE ELECTRONIC MUSIC I COULDN'T HELP BUT DELVE FURTHER INTO THE MYSTERIOUS REALM OF THE FINE GERMAN ELECTRONIC LABEL KNOWN AS DEAF EYE.....

DEAF EYE WAS FORMED IN FEBRUARY 1988 AS A RELEASE PLATFORM FOR THE HOMEMADE MUSIC OF M. FINNKRIEG AND HENRY HEKTIK, TOGETHER KNOWN AS SUBTLE REIGN. THE FIRST RELEASE WAS THE HENRY HEKTIK-MOTION PICTURE MUSIC-C-60, WHICH IS ALSO AVAILABLE IN THE UNITED STATES THROUGH AUDIOFILE TAPES. (AT/209-25 18 AVE./BAYSIDE, N.Y./11360) THE NEXT RELEASE WAS SUBTLE REIGN-23 INCHES OF PERPETUAL EXCITEMENT-C-60, THE FIRST FULL LENGTH TAPE OF THE BAND AFTER THE TWO TRACKS ON THE ECSTASY BY CURRENT LP FROM SCHIZOPHONIA. THEN CAME THE THIRD RELEASE M. FINNKRIEG-DOWN THE POPPY STAIRS OF HEAVEN-C-60. WHICH IS ALSO AVAILABLE IN THE UNITED STATES THROUGH HARSH REALITY MUSIC. PLANS FOR A C-60-TITLED DRIVE HE SAID WHICH IS EARLIER WORKS BY M. FINNKRIEG AND FRIENDS WILL ALSO BE AVAILABLE EXCLUSIVELY ON HARSH REALITY. (HR/P.O. BOX 241661/MEMPHIS, TN./38124-1661) DEAF EYE WANTS TO SHOW THE WORLD THE MANY DIFFERENT SIDES OF ELECTRONIC OR AVANTGARD MUSIC. SO THEY HAVE STARTED RELEASING SEVERAL TAPES FROM OTHER BANDS/MUSICIANS. THEY KEEP THE MOST INTEREST ON THE U.S. ELECTRONIC SCENE, BECAUSE THEY FIND THERE IS A LOT OF NICE MUSIC HERE AND PEOPLE WHO REALLY COMMUNICATE!! SO NOW THERE ARE TWO MORE TAPES OF U.S. UNDERGROUND MUSIC RELEASED THE END OF NOVEMBER 1988. THEY ARE DEFO04-NOMUSIC-FILAMENTS FADING-C-90(ELECTRO 'N' ROLL) AND DEFO05-ILLUSION OF SAFETY WITH DEAD TECH-CONFUSION-C-60(POST INDUSTRIAL). JUST OUT IN 1989 ARE DEFO06-MENTAL ANGUISH-A POTENTIALLY DAMAGING IMPACT-C-60, AND DEFO07-JEFF CENTRAL-BEST OF-C-60. ALSO FORTHCOMING IN 1989 ARE SOME VERY INTERESTING RELEASES. THEY ARE THE DEAF TRACKS COMPILATION, A COLLABORATION BETWEEN M. FINNKRIEG, HENRY HEKTIK & THOMAS SUTTER OF REGICIDE BUREAU IN WHICH THE BEST TRACKS FROM ALL OF THE SESSIONS WILL BE RELEASED ON DEAF EYE. ONE OF THESE COLLABORATIONS WITH TOM (WHO IS IN BERLIN FOR ONE YEAR AT SCHOOL) WILL SOON BE AVAILABLE OR MORE FROM INTERNATIONAL TERRORIST NETWORK. (I.T.N./5230-D TAMARACK BLVD./COLUMBUS, OHIO/43229) ALSO MAIL COLLABORATIONS ARE PLANNED WITH NOMUSIC AND MENTAL ANGUISH. PLUS A NEW M. FINNKRIEG C-60 OUT SOON. DEAF EYE IS ALSO GOING TO RELEASE A ANNUAL YEARBOOK WITH ALL THE SMARTEST PICTURES SENT IN WITHIN 1988 AND ALL THE FANTASTIC CONTACT ZONES. IT WILL BE AVAILABLE WITH EVERY TAPE ORDER.

M. FINNKRIEG MET HENRY THROUGH AN AD IN THE LOCAL "TIP" MAGAZINE (SIMILAR TO MAGS LIKE VILLAGE VOICE, LISTINGS OF ALL EVENTS LIKE CONCERTS, THEATRE AND CINEMA). HENRY WAS LOOKING FOR A MULTI-INSTRUMENTALIST FOR MUSIC IN THE STYLE OF CABARET VOLTAIRE, SEVERED HEADS AND ERIC RANDOM (JUST TO NAME SOME INFLUENCES) YOU CAN ACTUALLY HEAR THE INFLUENCES THAT THESE THREE BANDS HAVE HAD ON THESE TWO EXCELLENT MUSICIANS. ANYWAY M. FINNKRIEG WAS SURE THAT HENRY MEANT HIM BECAUSE HE SAYS HE WAS UNABLE TO PLAY ANY INSTRUMENT. (SURE DOES 'NT SOUND LIKE IT.) SO THEY STARTED TO RECORD SOME MATERIAL AND RELEASE THE MATERIAL UNDER THE NAME OF SUBTLE REIGN. THEY WORK WITH THE FOLLOWING EQUIPMENT: KORG MS-20, ROLAND SH-101, CASIO SK-1, CASIO CZ-1000, KORG POLYSIX, ENSONIQ MIRAGE, TR-606, TR-505, DR-110, CR-78, DRUM MACHINE, 12 TRACK MIXER AND A FOSTEX A-80 8 TRACK RECORDER.

ACCORDING TO M. FINNKRIEG IN THE LAST TIMES HENRY AND HIS INTERESTS HAVE GONE DIFFERENT WAYS A BIT. WHILE HENRY LAYS MORE EMPHASIS ON DOING EVERYTHING IN THE WAY OF A LIVE RECORDING, FINNKRIEG IS GOING MORE INTO EXPERIMENTING ONLY WITH SAMPLING. HE PLANS ON SELLING ALL HIS INSTRUMENTS AND JUST START WORKING WITH SAMPLING AND A COMPUTER. IN HIS CASE FINNKRIEG SAYS HE DOES 'NT NEED THIS LIVE FEELING, HE JUST LIKES TO WORK THINGS OUT IN A MORE INTELLECTUAL WAY. FINNKRIEG PUTS THE MOST INTEREST ON THE SOUNDS, AND REALLY DOES NOT FEEL LIKE A MUSICIAN, MORE LIKE A PAINTER DOING MUSIC AND USING SOUNDS SIMILAR TO COLORS.

FOR THE FUTURE AND NOW DEAF EYE THINKS IT IS VERY IMPORTANT TO HAVE A CLOSE RELATIONSHIP BETWEEN ALL TAPE PRODUCERS, BECAUSE THE CONDITIONS ON THE MUSIC MARKET ARE CHANGING EXTREMELY FAST. IN A FEW YEARS IT WILL BE POSSIBLE FOR EVERYONE TO RELEASE HIGH QUALITY TAPES, BECAUSE THE PRICES FOR DIGITAL RECORDING EQUIPMENT IS GOING DOWN. THE PRODUCTION QUALITY WITH A RECORDABLE CD, WILL BE ON THE SAME PLANE AS THE RELEASES OF THE HUGE MEDIA CONCERNS. SO DEAF EYE THINKS IT WOULD REALLY BE NECESSARY IN ORDER TO HAVE THE BEST DISTRIBUTION POSSIBILITIES AROUND THE WORLD, WHICH MAKES DEAF EYE AND THE REST OF US HOMETAPERS INDEPENDENT FROM THE INDUSTRY. FINNKRIEG THINKS IN THE DIRECTION OF CHANGING OUT RELEASES AND SENDING OUT THE CATALOGUES FROM OTHER LABELS, IN ORDER TO GIVE PEOPLE THE POSSIBILITY TO ORDER A TAPE SAY IN GERMANY WHEN ITS ONLY AVAILABLE IN THE U.S.A. HEY SEND 3 DM (ABOUT \$2) IN STAMPS TO DEAF EYE FOR A DEMONSTRATION TAPE. I WOULD LIKE TO AD THAT DEAF EYE IS HEAVILY INTO NETWORKING WITH OTHER LIKE MINDED INDIVIDUALS, SO IF YOU'RE LIKE MINDED OR JUST PLAIN INTERESTED DROP DEAF EYE A LINE AT DEAF EYE/RATHENOWER STR. 46/1000 BERLIN 21/WEST GERMANY. A SELF ADRESSED STAMPED ENVELOPE IS BOUND TO GET YOU A CATALOG. OK SO DO YOURSELF A FAVOR AND CHECK OUT DEAF EYE TAPES IN WEST GERMANY. YOU WILL BE GLAD YOU BOTHERED!!! GRAPHICS COURTESY OF DEAF EYE!!! LAYOUT BY YOURS TRULY.



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N E W W O R L D M U S I C

# **ND: an ongoing history**

by Daniel Plunkett

**ND** began in March 1982 as a small booklet printed with a run of 100. It mainly was a contact booklet with a page for different mailartists and cassette people. While I was living in Arlington, Texas (sandwiched between Dallas and Fort Worth) I had come up with the idea of doing a magazine that would devote one page to different invited artists and cassette artists. It would be printed in the form of a large book and there was to be a flexi enclosed. The title for this magazine was to be called **CONSTRUCT**. The money was saved, pages laid out and it all seemed ready to go. I moved to Austin in 1981 and the money saved was spent and the project was shelved. So to inform all the contributors what had happened I published **ND 1**. My plan at the time was to do a series of booklets in which to print the pages and list contact addresses. In late 1982 Kurt Kren moved in with me. I had been doing an interview with him through the mail for **CONSTRUCT**. During the time he lived with me I was able to spend a lot of time talking to him and wanted to do a more thoughtful interview with him in person. With his interview at the core I published **ND 2** which I printed in a run of 250. Also included was documentation of a Guy Bleus action which I was sent plus other things I had received in the mail and left overs from the **CONSTRUCT** magazine that was now never to be. **ND 2** came out in 1983.

By doing **ND 1** and **2** I was then put in contact with more people and then I was also highly influenced by what David Minshall was doing with his magazine **GROK**. Through Kurt Kren I contacted Paul McCarthy and did an interview through the mail with him. David Minshall also supplied a review of a show when Paul McCarthy was performing in England. **ND 3** came out in June 1984. Also through Kurt Kren I contacted Gunter Brus which became a reason to do another issue of **ND**. **ND 4** came out in January 1985 and included an interview with Gunter Brus and information on Die Form, Media Space and others that I started to be in contact with. **ND 3** was printed in a run of 400 and **ND 4** was printed in a run of 500.

While doing both **ND 3** and **4** I was continuing to grow with contacts and meeting new people in the mail. Al Ackerman put me in touch with Andre Stitt which helped to form the focus of **ND 5**. It also included another interview with Kurt Kren which Paul McCarthy did with him while Kren was living in San Francisco. **ND 5** came out in October 1985 with a print run of 500. A special booklet on Andre Stitt was also printed to go with the issue. Of all the issues that I have yet done, **ND 5** was the biggest disappointment. The printing was bad and I began to look at better ways of printing. Up until **ND 6** I was having **ND** printed on a xerox machine and I was using a cheap typewriter. A little later in 1986 I published **ND 6** which contained an interview with Nicolas Collins and another with Carl Howard. **Artitude/audiophile** and **ND** exchanged interviews with each other as a project. Around this time I decided it was time to do an issue on cassette. So invitations were sent out and contributions were put together and **ND 7** was brought out. I had wanted it to be more or less like a magazine but on cassette with interviews and information.. But then I just decided to go ahead and make it more like a compilation.

I was very happy about the way it came out and the variety of material which included works by not only cassette artists but mailartists and other artists that I was in contact with. **ND 7** came out in 1986. During this time **A/a** and **ND** agreed to do a cassette together. One side **A/a** and the other **ND**. This cassette came out in 1987.

**ND 8** came out in 1987 and featured an interview with John Duncan and was printed on an offset press. There was also an interview with Controlled Bleeding, F/i, Sound Of Pig, History Of Unheard Music and Big City Orchestra. I ran only a run of 400 and quickly sold out. During this year I was meeting many wonderful people in the mail and was very excited about the work I was seeing from a lot of the Eastern bloc countries. I also traveled to San Francisco where Das of BCO introduced me to Naut Humon and Brook Hinton. So in 1987 I published **ND 9** which included interviews with Andrej Tisma, Brook Hinton, Ivan Sladek and many others. **ND 10** then came out in 1988 and included a very in-depth interview with Shaun Caton by Andre Stitt. It also included interviews that I had been doing through the mail for quite a while including John Held, Ruggero Maggi, Philip Johnson and the Hafler Trio. There was also an interview by Julie Finn with Coup De Grace. **ND 9** was printed with a run of 600 and **ND 10** with a run of 750.

Each issue of **ND** has helped me to expand my outlook and enabled me to expand my circle of contacts. In November of 1988 I traveled to Europe and visited people in England, Berlin, Prague and Budapest and **ND 12** will reflect a lot of that. There is also **ND 11** which started up while I was doing **ND 9**. I sent out invitations for videos. In October of this year I finally had a showing of the 27 or so videos I was sent. All these works will be included in a special video issue of **ND (ND11)** which I hope will appear in early 1989. In doing **ND** I have been lucky enough to be sent a variety of music on cassette which contains incredible work. I wanted to do something more than just have interviews with cassette artists. So I began work on a thing called **FRAGMENT**.

**FRAGMENT** will be a series of cassette/booklets that will feature two cassette artists at a time. **FRAGMENT 1** came out in December 1988 and features Jeff Greinke and Pierre Perret. I hope this series to add a little more focus to cassette artists and maybe in some way break a little out of the network circle and try to get it heard by different people.



My greatest pleasure in doing **ND** is meeting new contacts and running across people that are doing wonderful work. With **ND** I hope in a little way to document this process and at the same time give others the chance to contact these people. The networks of people doing independent work is vital, whether it is mailart, cassettes or performance. In the six odd years I have been doing this I have met many wonderful people with a variety of ideas and intentions. By doing **ND**, it is a way for me to further explore the network and I hope that it comes off being a useful tool for others. **ND** has grown slowly over the years and I like it that way. I want to continue to stay interested in it all. I do not see **ND** as a business but as a sort of exploration. I have been very lucky to find people that are interested in the same things and share the same sort of passions. I feel I will continue to put **ND** out as long as possible as it is a tool for myself to meet new people and artists first hand. There are a lot of voices out there that have yet to speak. I am not the type of person that can paint with words all the activity that is going on around us. All I can provide for is the forum and present dialogs. There is an ongoing history and I hope to provide documentation for that. To contact and exchange work with other artists is very healthy and it all lends itself to a more democratic form of art.

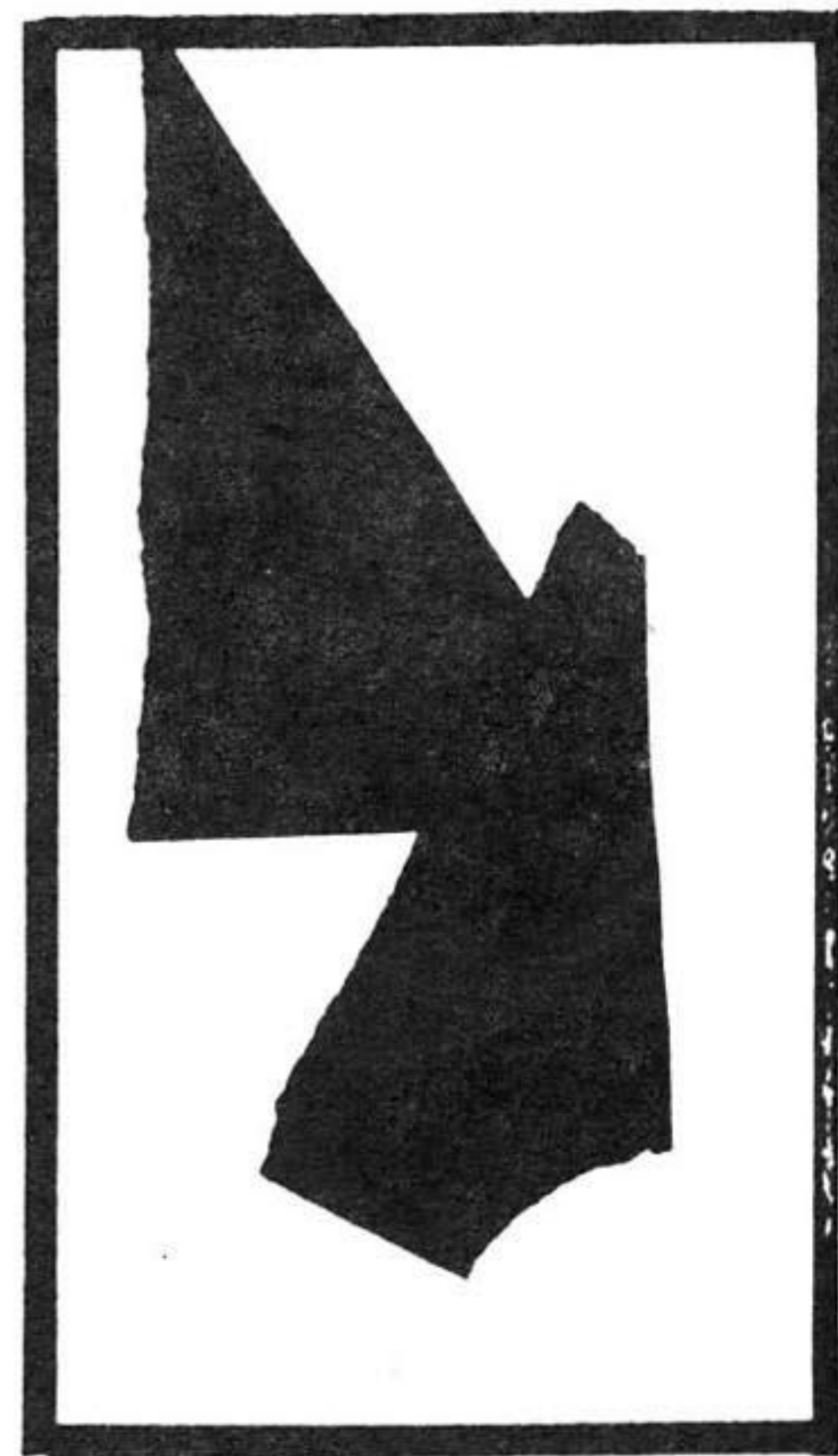
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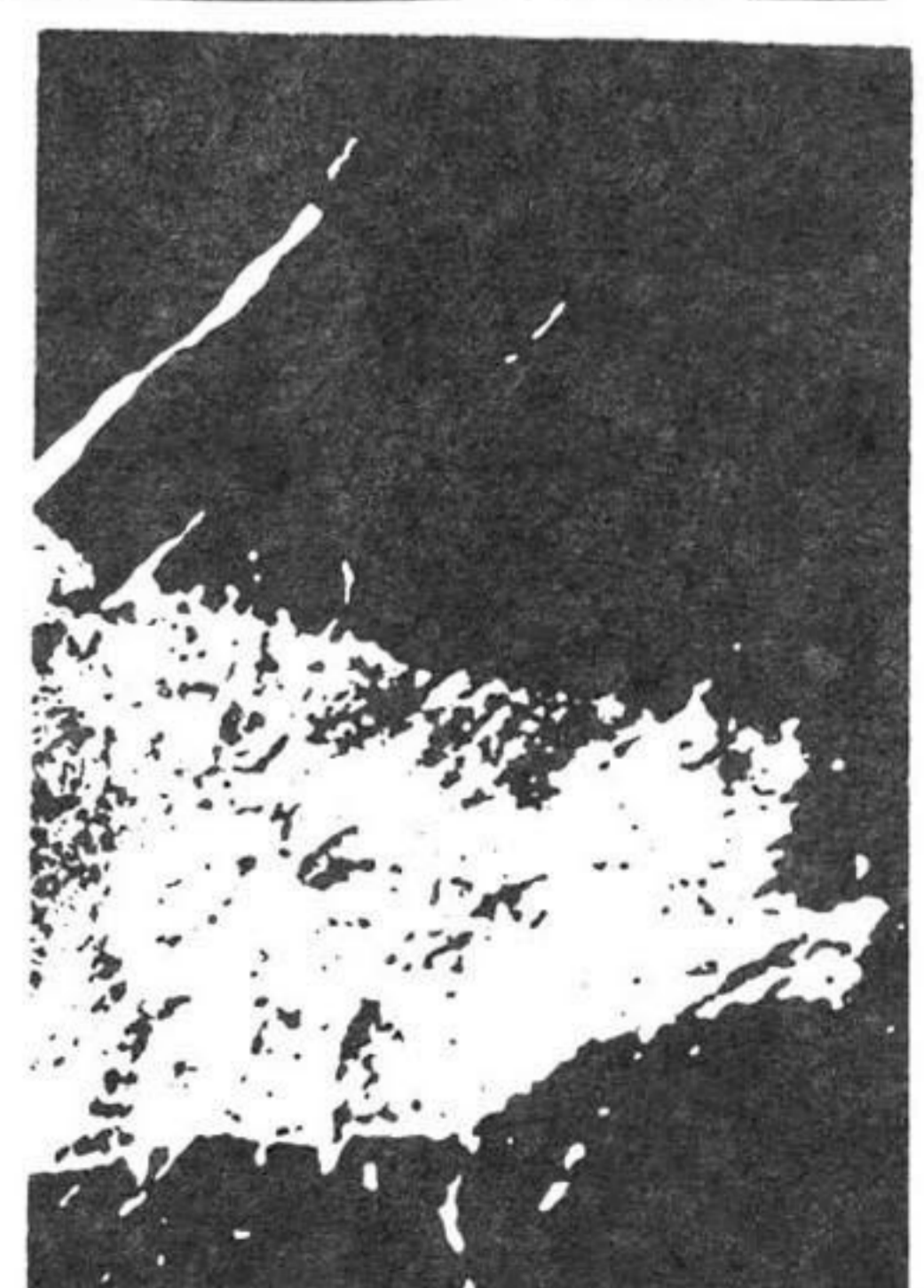
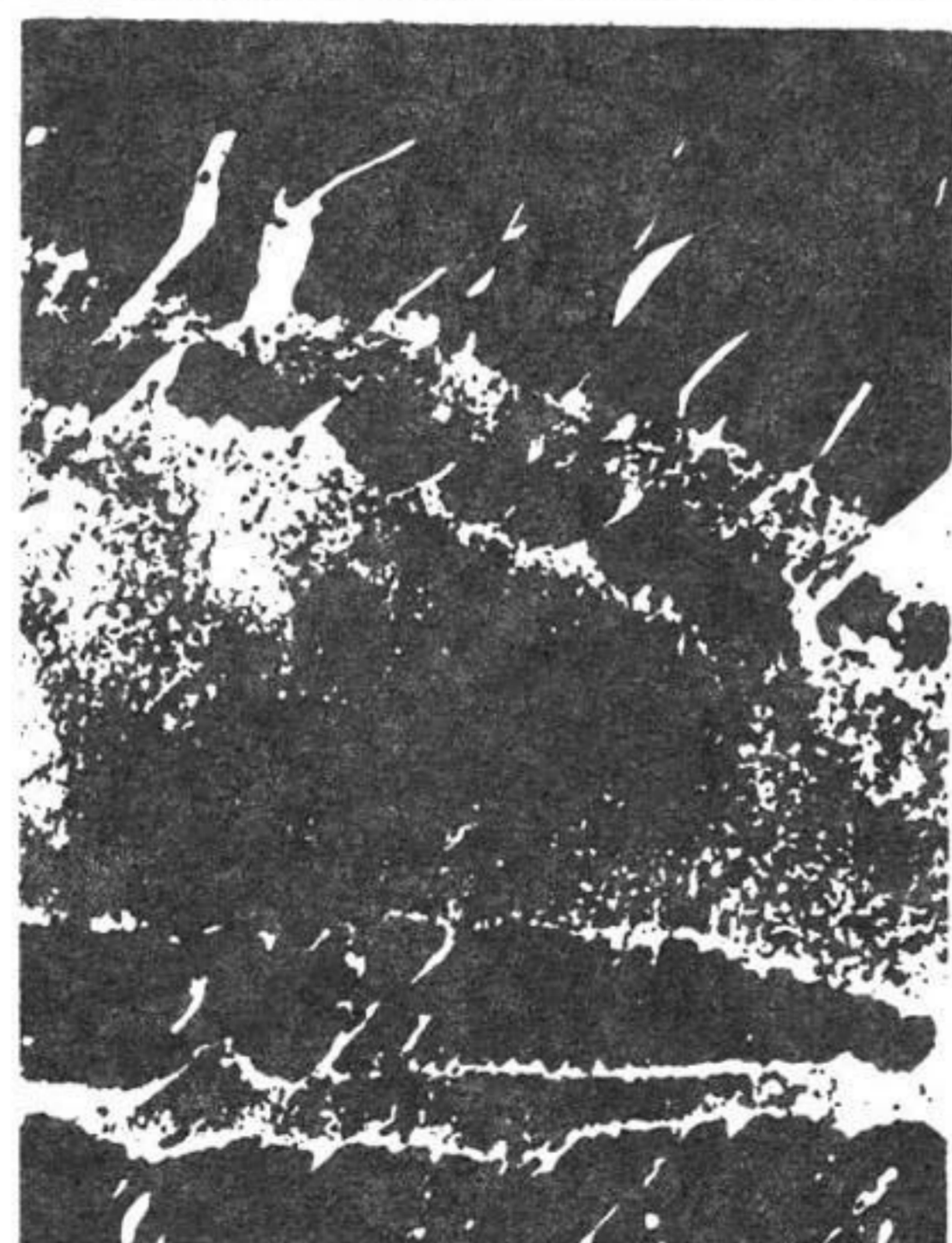
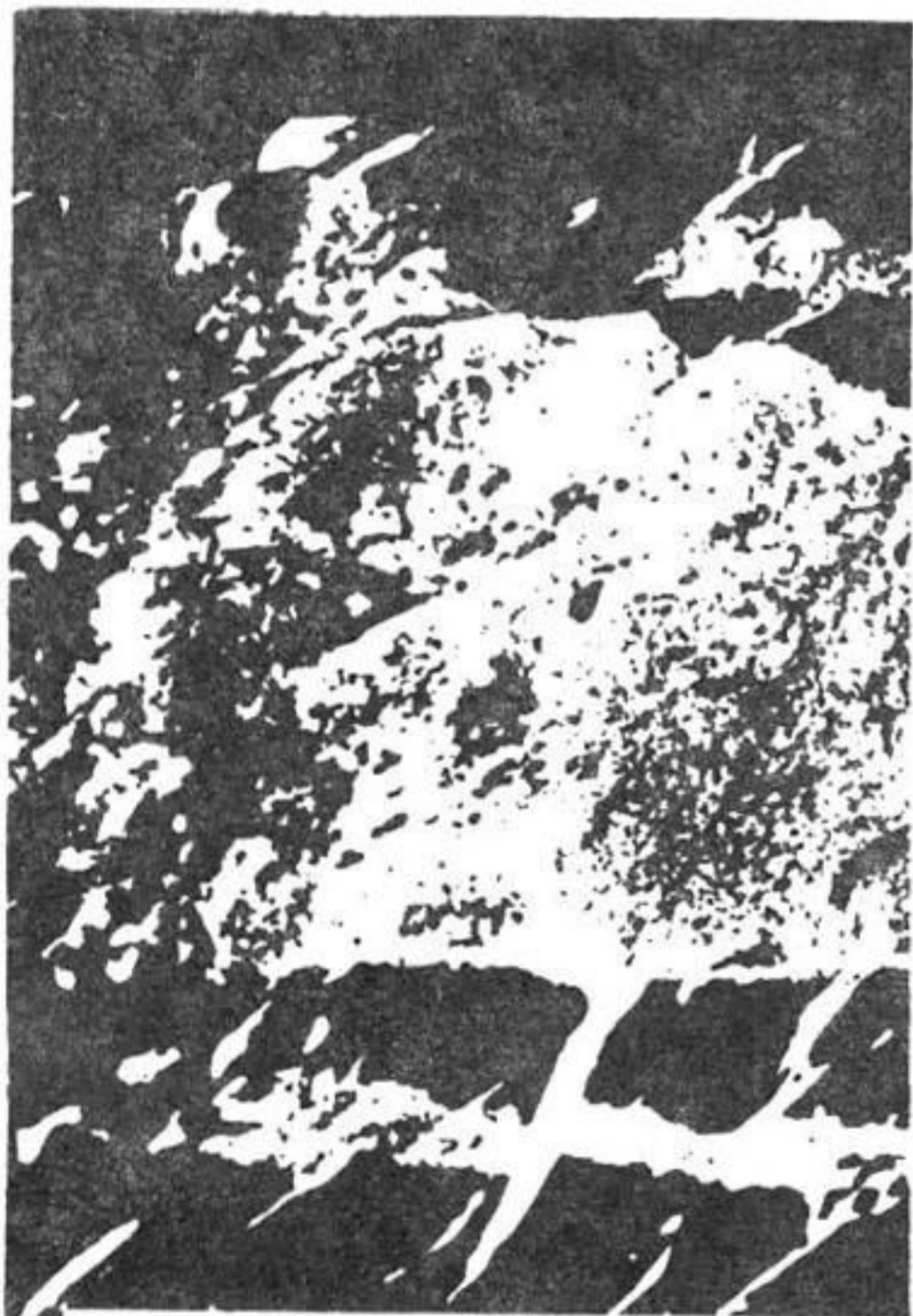
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# BBP PRODUCTIONS

by Jeph Jerman



**Big Body Parts Productions** began operations around Christmas 1986. Since that time we have released over 40 cassettes by local artists and bands; put on shows by The Haters, Illusion Of Safety and Eric Lunde, as well as little known local outfits; published eight issues of AFTERBIRTH magazine; and are now beginning to delve into record and video tape production. **Alamut Records**, our sister concern, began this year by releasing a live Whitehouse LP, to be followed soon by a live Haters album.

## About the "bands" on BBP:

**CITY OF WORMS**, consisting of myself and my partner, George Ericson, is perhaps the best-known group on the label.

Someone once told me that in order for sound to be considered music it had to have three things: rhythm, harmony and melody. Perhaps by this definition what COW does may not be considered music. If, however, you define music as a collection of sounds designed and arranged to cause an emotional response in the listener, then COW's sounds definitely are music. I should add that not only are we trying to cause emotional responses in our listeners, but physical, mental, and even "psychic" responses as well. We treat sounds as bits of experience, and we process and mix them in different ways, usually, but not always, symmetrically rhythmic.

We look for sounds that are emotionally charged. Basic examples could be the sound of a new-born infant crying or the sounds of some disaster involving great loss of lives. We take these sounds and use them out of context, mixed with other emotionally charged sounds which may enhance or contradict, and try to discover the effects on the listener. We also often use films and videos for our live performances, feeling that a couple of guys bent over keyboards and tape decks twiddling knobs may not be the most interesting thing to watch.

**HANDS TO** is my own solo project. With it I am also interested in sounds affecting the body. I mask sounds...embed them inside each other trying to conceal their sources. I am trying to find out if sounds can affect the body without the brain knowing what the sounds are. If your body felt the vibrations of say, an atomic explosion, without your brain knowing exactly what those vibrations were caused by, how would you react? At a performance I gave in San Francisco last year, for my last piece I used sounds from a tape recorded at Jonestown; a snippet of music, some undecipherable voices and a loop of a woman sobbing, to try and conjure up a feeling of great sorrow. I seemed to have done just that, as several people expressed this when talking with me after the performance. I never did reveal my sources to the audience.

Lately I've been working a lot with sounds originating from the human body - heart-beats, respiratory sounds, joints creaking, etc. I process the recorded sounds and mix



them together with other body sounds or sounds originating outside the body. I then play these mixed sounds into a person's body and try to gauge the person's bodily responses by watching and taking pulse and respiration readings. I also use a biofeedback monitor, but it's a cheap model and not particularly accurate. I have had some success with my methods, but without funding for expensive test equipment, I'm pretty much just guessing for now.

**BIG JOEY** , (consisting of myself, George and David Montgomery), is what I consider a "rock" band, pure and simple. I like rock music, the power and rhythm, but I don't think there are that many people who have ever done it correctly. Some folks have told me Big Joey is closer to industrial music or jazz, whatever...

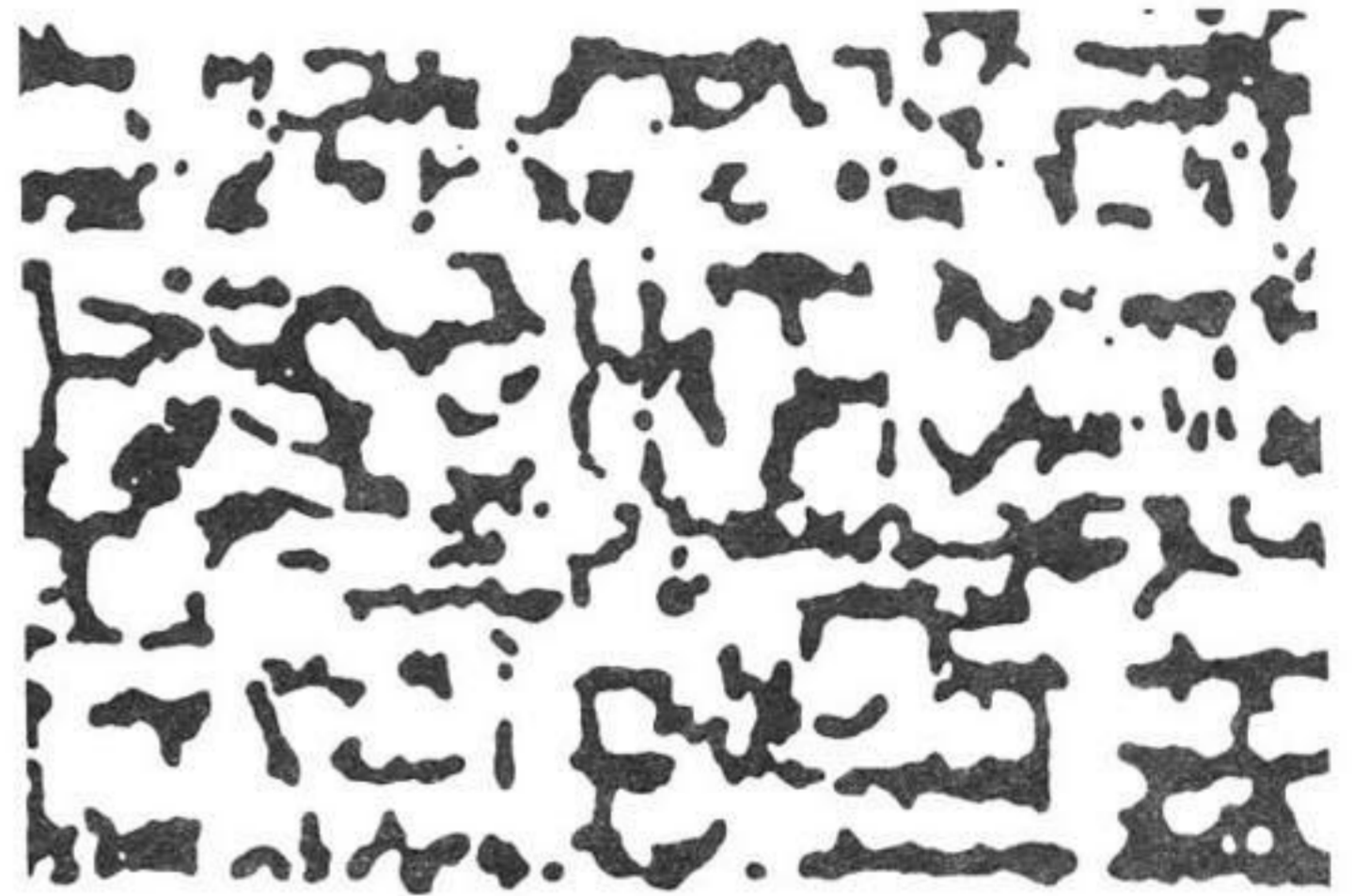
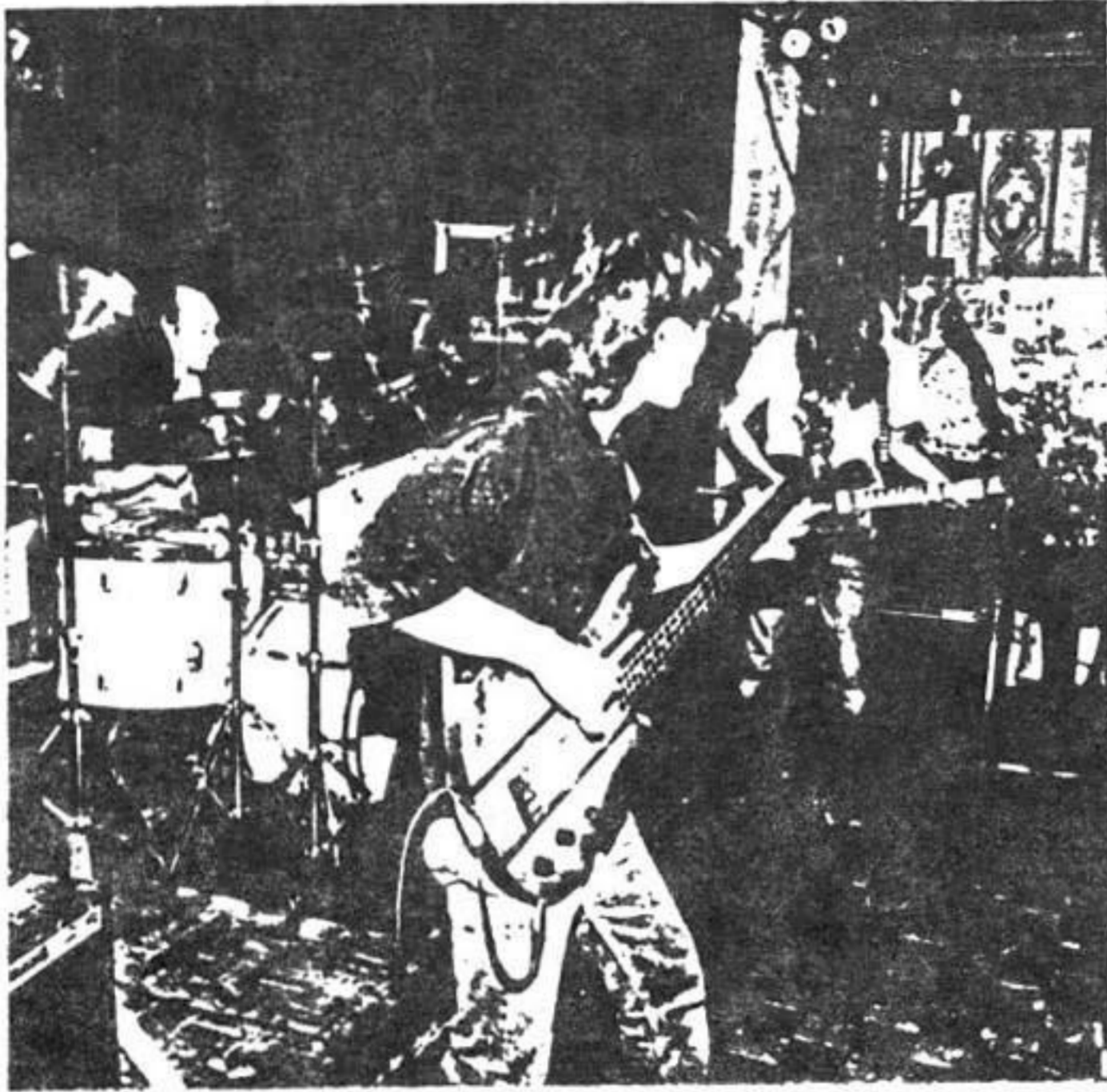
We improvise everything, and very rarely rehearse. Sometimes we work out structures to improvise around, but we're all of the opinion that you can overplay songs until you become tired of them and then they have very little of their original vitality or life. We just make everything up, on the spot, and we've been playing together for so long that we all follow each other extremely well. So our improvisations very often come out sounding like songs. We rarely tune our instruments, at least not to any known Western (or Eastern) scale.

**RURU** and **THE GLEEMEN** are both projects initiated by local recordist Dave Montgomery. What Dave does is get people he knows to come over and record tracks on a four track tape recorder, independent of each other. The next time they return, Dave will have completed the song, either by himself or by recording other people on top of the basic track. Sort of like music-by-mail collaborations, only everyone involved lives in the same town. Dave's tapes are difficult to classify. Most of his music is decidedly rock, but not the kind your average radio listener would recognize as such. Bits of odd conversations, old TV shows or movies and strange disconnected lyrics buried in echo or reverb. The production itself reminds me of hundreds of old psychedelic songs, the sum total of the best 60's bands sifted through a haze of smoke and beer.

**DOMAINE POETIQUE** is a mail collaboration project between myself and John Hudak. DP's music works best for me as a memory trigger. It is mostly the sounds of different environments mixed together, usually as spontaneously as possible, each 30 minute piece recorded in one go from start to finish. John and I have only played in the same room together once. It was a truly enjoyable experience, as I feel our separate styles fit each other well.

**AUDIO ASSAULT** tapes are reports on the results of various tape recorder experiments carried out on the streets of Colorado Springs and Denver. Audio Assaults are exercises or experiments expanding on ideas expressed by William S. Burroughs in his essay "Electronic Revolution", in which he explains methods of starting or escalating riots, discrediting political opponents or spreading rumors by using tape recorders on the street. What we do is record the sounds on the street with a portable tape recorder and then play these same sounds back on the same tape deck while recording the playback

Big Joey



on a second recorder. This second recording is then played back and recorded with the first deck. The process is repeated until a sufficient level of decay has been reached. The effect of this process can be likened to sensory overload. A sort of over-familiarity with the recorded environment builds up, causing a kind of nausea. Sort of like doing something over and over again until one becomes literally sick of it. It is an ongoing experiment and we intend to keep at it.

...There are a small number of other mail collaborations, live collaborations and video tapes by such notable artists as If, Bwana, Eric Lunde, Not 1/2, PBK and AMK. I believe mail collaborations to be an interesting form of communication without words, sending sounds back and forth instead of letters, something I have done since my childhood.

As for the future of Big Body Parts, I suppose anything is possible. As mentioned earlier we are just now getting into album and video production, and it's possible we may begin publishing books or multi-media projects.

#### **CONTACTS:**

**BIG BODY PARTS PRODUCTIONS**

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# AL MARGOLIS INTERVIEW

by PBK

*in two parts: PART ONE - MAY/JUNE 1988*

**PBK-** When did you start your cassette label, **SOUND OF PIG**, and what prompted you to start carrying music other than your own?

**Al-** **SOUND OF PIG** began in 1984, though it took about five releases before it dawned on me that I had a label. I started doing a compilation (**SLAVE ANT RAID**, released in Jan./Feb. 1984), which was followed by the first **Sombrero Galaxy** release. After the first comp I had material for a second, so I did that. And the label started, or more precisely, I started doing compilations to help get my music out. Then one of the people I had been in contact with asked if I wanted to release his tape, and that's when it dawned on me that I had a "tape label".

**PBK-** You've been busy with many music projects, most notably **IF**, **BWANA** - but how long have you been playing music? (especially electronic music?)

**Al-** I started out playing guitar 20 years ago and I haven't gotten much better! Let's say that when I started out, "chops" were important on the musical scene, and there was no way in hell that I was ever going to be some hotshot/shit guitar player... So I kept playing and when Punk exploded, in its aftermath I was able to finally start a band. So I'd been desiring to play music on a more serious level for a long time. I'd always listened to the "strange" rock stuff - Soft Machine, King Crimson, Pink Floyd, Henry Cow, Gong, etc. and I'd gotten away from it a bit, then I found the newer layer - Throbbing Gristle, Eno, etc. Once I got a Fostex X-15 four-track I started doing more noisy stuff - the first **IF**, **BWANA** tape, **FREUDIAN SLIP**, was fueled by personal anger, just a venting of what was inside at the time. By the time it came to starting **SEX**, **INSANITY**, **DEATH** I kind of realized that I couldn't rely on anger as a means of art.

**PBK-** Does living near NYC make it easier to find venues for live playing or radio airplay?

**Al-** NYC is a weird scene. I live in Brooklyn (Great Neck is the mailing address). Lots and lots of musicians and other artists are now living in Brooklyn, having been squeezed out by the real estate "boom", as have many of the music spaces and not much has sprung up to replace them. And almost nothing in Brooklyn... It's come down at most spots, as the bottom line being money, how much can they make? Especially as a number of us have been trying to find places for experimental music to be heard and to be able to pay the musicians. As usual, most places want you to play for nothing (or the "down"), while they suck up the liquor money... which is understandable, but sucks. There's a lot of people hustling to get gigs, but unless you're a big name, you're doing a "freebie"! As for radio airplay, well there are a couple of stations that are pretty helpful - WFMU and WKCR - but most DJ's still find tapes too "difficult" to cue up, or too un-serious/unprofessional, as do some magazines.

**PBK-** Which of your collaborations have been most fruitful?

**Al-** Well, my most fruitful and enjoyable collaborations have been with Hal McGee (Dog As Master). This has led to seven tapes and the **BWANA DOG TOUR**, which was my first. Also the work with Dave Prescott through the mail and in-person has been most pleasurable; as has working with Adam Bohman; Chris Phinney (Mental Anguish); Roger Moneymaker (Swinebolt 45), Zan Hoffman and the two International Mail Collaborations.

**PBK-** Which of your recordings best expresses your own personal vision?

**Al-** Right now I don't think any of them do, as I feel I am entering a new phase of work. I still enjoy them all, and I think they all represent different aspects of where I'm coming from. Perhaps **THEY CALL ME**

**BWANA** at this point is my favorite. It was the first tape I did on my 8-track, so it was a step that way... I'd guess that at some point looking back, that tape will be a dividing point with future work - for better or worse, I can't say.

**PBK**- What sort of criteria do you use to select music for the **SOUND OF PIG** label and who are some of your personal favorites on the label?

**AI**- My main criteria in choosing tapes for **SOP** is whether I enjoy or find the music of interest. Basically, I have to like it. Some of my favorite people working right now are on **SOP** - Morphogenesis, Big City Orchestra, Dave Prescott, Brian Charles, Amy Denio, Violence & The Sacred...

## ***PART TWO - JANUARY 1989***

**PBK**- **AI**, by now you have well over 200 releases available - correct? Could you explain some of the difficulties of releasing so many recordings? How, for instance, do you manage to afford it? And also maintain the quality?

**AI**- In fact, I am working on the 1989 catalog right now, which will probably have close to 250 releases (an estimation which will probably be out of date by the time this comes out). The difficulties - well, the one major problem, if you will, is that the more tapes I release the less I'm actually able to push each one. I still send a fair amount of copies around for promo, but it's never like it was when I had a lot fewer to deal with. This is the main contribution to the feeling I have that I'm never "doing enough" - whatever that may exactly mean... As far as affordability goes, buying chrome blank tape in bulk tends to keep the cost down. Though I am losing money - I'm striving to break even if I can. And in the question of quality in packaging and aesthetics - well, I do prefer that each artist does their own cover if possible, therefore they can control how they are presented. Same with sound quality - some people give real high quality sounding tapes and some are less so.

**PBK**- With your label, your various music projects, touring and promotion you must be short for time. How do you find the time and energy for all of it? Also, have you listened, in full, to every **SOP** release?

**AI**- Time - the great thing that there is never enough of. You forgot to include "working" in your list, plus having something like a personal life. Again, I never feel like I'm doing enough and have to try to balance that out with the thoughts of not driving myself crazy or just doing what I can get done. Sometimes, unfortunately, too much "business" keeps me from doing any recording for a while. But then a lot of ideas kind of build up, and when I do actually record things come pouring out - so it might actually work out to the better... And, oh yes, I have listened to every **SOP** release in its entirety at least once (great wails of shock and dismay!).

**PBK**- Recently you were quoted in **KEYBOARD** magazine that you would take an untrained musician "with heart" any day over the trained musician with "no heart". I understand your feelings about commitment and passion yet it might be interesting to get your views on the current state of things in the "network". You must receive a lot of crap in your mailbox as well as good stuff? With this whole scene growing so fast is there a danger of too much dilettantism?

**AI**- Well, I do receive lots of tapes. And yes, there is a lot of weeding out - or maybe the better expression is "wading through" - to find some real good stuff. What I've also noticed lately is that people just starting out are doing a lot of the stuff that I first heard back when I first started listening to tapes in 1982-83 and have heard in a number of cycles since - feedback, Manson, preachers. This might be something that newer people need to do, but for me it's the same old stuff. I'd still rather have lots of people at home trying to do

music. It still beats the monopoly that generally exists between most radio and the major labels (where this stuff will never end up).

**PBK**- Finally - specific plans for 1989?

**AI**- 1989 - what does it hold in store? I look into my crystal ball and see... cassettes. Also my hope is to get involved in records this year - hopefully even an **IF, BWANA LP**. I'll probably be expanding the records I'm starting to distribute, which is still pretty small scale at the moment. More gigs and recording... I'm not always great at making plans though I may have a few things bubbling around in the old brain (and then, maybe not!).

## **IF, BWANA - WESTERN SWING '88**

by **Al Margolis**

**If, Bwana (me) went to California and Colorado for nine performances from September 1-19, 1988.** A wonderful time was had by all (or at least by me). And then I went home. The End. Well, no. What can I say?.. Met lots of my mail contacts. Plus got to see and spend a bit more time with the people I'd met last time.

**I was in the San Francisco/Bay Area from September 1-11.** Stayed at Don Campau's and Das and Tina's place. Also my old buddy Sam's for a night. I was fetched from the airport and hung out for a day or so with Jack Jordan. Did some recording with Don Campau and also got to do his radio show. After many years of mail contact got to meet G.X. Jupiter-Larsen of The Haters. We even played together. The first few days were spent more in "hanging out", as I didn't have any gigs scheduled until September 6. While at Don's did some recording which turned up on his **SEPARATE BUT EQUAL** mail collaboration tape. Some trombone and effects. Yeah, that's what I'd brought along - a trombone, a Korg guitar synth (an old analog model) for processing, and a couple of backing tapes. One of my hopes was to keep recording each gig and then use the preceding performance as the backing tape for the next one. Only got part way through that, though. After lounging and visiting and staying up late for a few days it was time for music, which I guess is why I was there.

**September 6, 3 P.M. I'm in Berkeley for the first of two radio performances. KALX, on Al-X's show.** This was my first meeting with Al-X. He played a batch of records and some tapes. We chatted and then I got to play. Unfortunately he didn't know all the equipment, and there was no engineer, so I couldn't set up the synth. So (gasp) I had to play "straight" trombone. The first piece went well - a piano on the backing tape, and me playing, percussing, and just making noise with, on and through the trombone. Then it was back to some records, etc. Al-X also does some story/poem type things, so I backed him up on one of those, which also came out fine. Lastly, Al-X helped out with some records and noises on the last piece. During the show a friend from New York, Fred Lonberg-Holm, who is attending Mills College, came by. Fred, an excellent cellist would join me in performance later in the week. He makes a mean dinner too.

**Later that evening at midnight I did my second performance of the day, aided by Das, on KPFA.** It was John Gullak's show and it was nice to finally meet

him. He was also having Monte Cazazza and Deborah Valentine on his show, promoting Monte's new film. Elden of Allegory Chapel dropped on in too. Das and I did about 45 minutes of trombone and harmonica processed noise with backing tapes, including a loop Das had compiled of Gullakisms from the preceding few years of John's show. It took John a bit to catch on. The show was fun. No musical breakthroughs, just a good time.

**The next day, September 7, I had a performance scheduled at the Force-Nordstrom Gallery, an old dance space converted into an art gallery.** Great acoustics with the wood floors, high ceiling and long and thin. It overlooks Market Street. The original plan had been to do this gig with a dancer. We would mike the floor and run it through some effects so that the dancer would provide the rhythms while Dave Gardner and I would do some trombone duets. Unfortunately, the dancer backed out the evening of the gig. She wasn't "in the artistic mood" or something like that. So Dave and I played to a backing tape from the KALX show. We were also aided by Martin And Sean who "played" the floor with bottles, combs, superballs, glasses, whatever else was at hand. We played trombone straight and effected, wandering throughout the space at times, which gave an eerier sound to the blaring trombones. For the second piece of the evening Martin and Sean retired, and we were joined by Kris Force, who played violin through a delay. The music from two trombones and violin was calm and moody. This show and one from KGNU in Boulder, Colorado was released on my SOP label as the tape CACHE LA POUDRE. Kris has also been putting on some shows at another space in SF, so she's becoming quite active in getting some live alternative shows together.

**Thursday, September 9 was Das Day. Yes, time to go down to KZSC for hours of on air fun and games.** We were joined that evening by Elden, G.X., Mic & Suz of Crawling With Tarts, the people from Lint Festival, and a special guest appearance by Don Campau in a delivering capacity. We were on the air from 8 P.M. to around 2:30 A.M. Between playing lots of tapes, round robin interviews, and lots of live music we had a blast, as most people who do Das' show will agree. First, Bwana did separate sets with The Haters, Allegory Chapel and Crawling With Tarts. This was followed by a massive Bwana All-Star session, with everyone who was there doing or playing something. Everyone was running around, switching instruments. There were synths, percussion things, records and tape loops, trombone and harmonica, and whatever other goodies that were around the studio. Two and a half hours of music - some of it quite sick - made and broadcast live.

**Friday was the 455 show, with Allegory Chapel, Doll Parts, and If, Bwana.** Some videos were due to be shown, too, but unfortunately the video equipment was needed elsewhere, so that never materialized. We got down to 455 (which is a warehouse space where a number of people live and have a studio, and allow the Another Umbrella Corporation, which is Das, Brook Hinton and AMK to do occasional shows) around 3 in the afternoon to start setting up. Lights needed to be set up, the sound system, chairs, equipment and the cassette table, where lots of independent tapes are sold. The show was fairly well attended with about 60 or 70 people there. Allegory Chapel opened. It was Elden's first live in-front-of-people show - a man, his synths, and tapes. It went pretty well, good music coming from the Foetus/Coil school. Elden was so intense that he was bleeding on his keyboards after he cut himself doing - what?

He was followed by Doll Parts, who just relocated from Boulder, Colorado, and they were celebrating their record release on Subelectrick Institute. From what I was told, they hadn't played together in about a month owing to their move, so they were supposedly less tight than usual, but I was impressed nonetheless. I believe the expression that was used to describe them and which summed it up was "Turkish Cabaret", or was it "Turkish Carnival"? Any way, they were fun. Lastly it was Bwana time. This evening I used my ORGAN LIFE tape for background. So the first piece was "Organ Life" as the backing tape, with myself playing effected violin, Das on percussion, Daniel and Jano from Katharsis on percussion and voice respectively, and Elden on sampler. The piece started out quietly and built and built and built and then was over, slightly past its peak. The second piece was Kris Force on violin, Fred Lonberg-Holm on cello, and me on bass guitar, with "Loop De Loop" as backing. This piece ended up being quite moody, droning, and from what I was told - moving. A successful performance and again I'd like to thank everyone who played with me.

**On Sunday Brook and I went to do Don Campau's show on KKUP in Cupertino.** I was kind of beat and burnt, but Don played tapes and then the three of us played for about 45 minutes live. This was refreshing and a treat, as I hadn't had a chance to do any playing with Brook. This would wrap up the California phase of the tour. I enjoyed the chance to play and visit with all those I met. I mustn't forget to thank Robo too.

**After leaving SF, I was a flying out to Colorado Springs for a week out there.** I had the traveler's nightmare - spent more time in airports than in the air - with a flight being cancelled, topped off by them temporarily losing half my stuff - my trombone and clothes. Needless to say, when Jeph Jerman and Lance Barton picked me up at the airport I was less than thrilled. Those guys put me up. Again it was a situation of a few days off before any performances were scheduled. And frankly, that was fine. I was a bit tired out at that point and the relaxing was good. Got to see some of the sights, a beautiful area. Plus Jeph, Lance and I did a couple of sessions at their place which were combined, and now exist as LIFE IS HARD by Big Bwana Parts, a BBP/SOP release. (Yeah, where the hell is my copy? — Editor) Unfortunately, no gigs were scheduled in Colorado Springs or Denver.

**On that Thursday we bopped up to Boulder to play in a room next to a coffee house called Penny Lane.** The gig was with Architects Office and Little Fyodor, plus a couple of Stan Brakhage films. Here I got to meet some more of my mail contacts - Little Fyodor, Paul Dickerson, Joel Haertling, Dave Clark, Mark Brooks. Also, G.X. was out here. Fyodor opened with one of his funrocking sets, even got everybody to sing along. An electric guitar, a grin and a wide, wild tie. Bwana was up next with special guest Jeph Jerman on tapes and SK-1. Turned out fairly well. Jeph and I had fun, though it might have been a little less successful than I would have liked. The trombone was wearing a bit thin for me by then, which I guess may happen if you really can't play the thing. The set was slightly aimless perhaps. We were followed by AO, who played a good set which was allegedly shorter than usual. Next day was spent getting the tour of Boulder by Joel, who is a lifelong resident - a real pretty place in and near the mountains.

**That evening Fyodor, Babushka and I went up to Ft. Collins to do a radio**



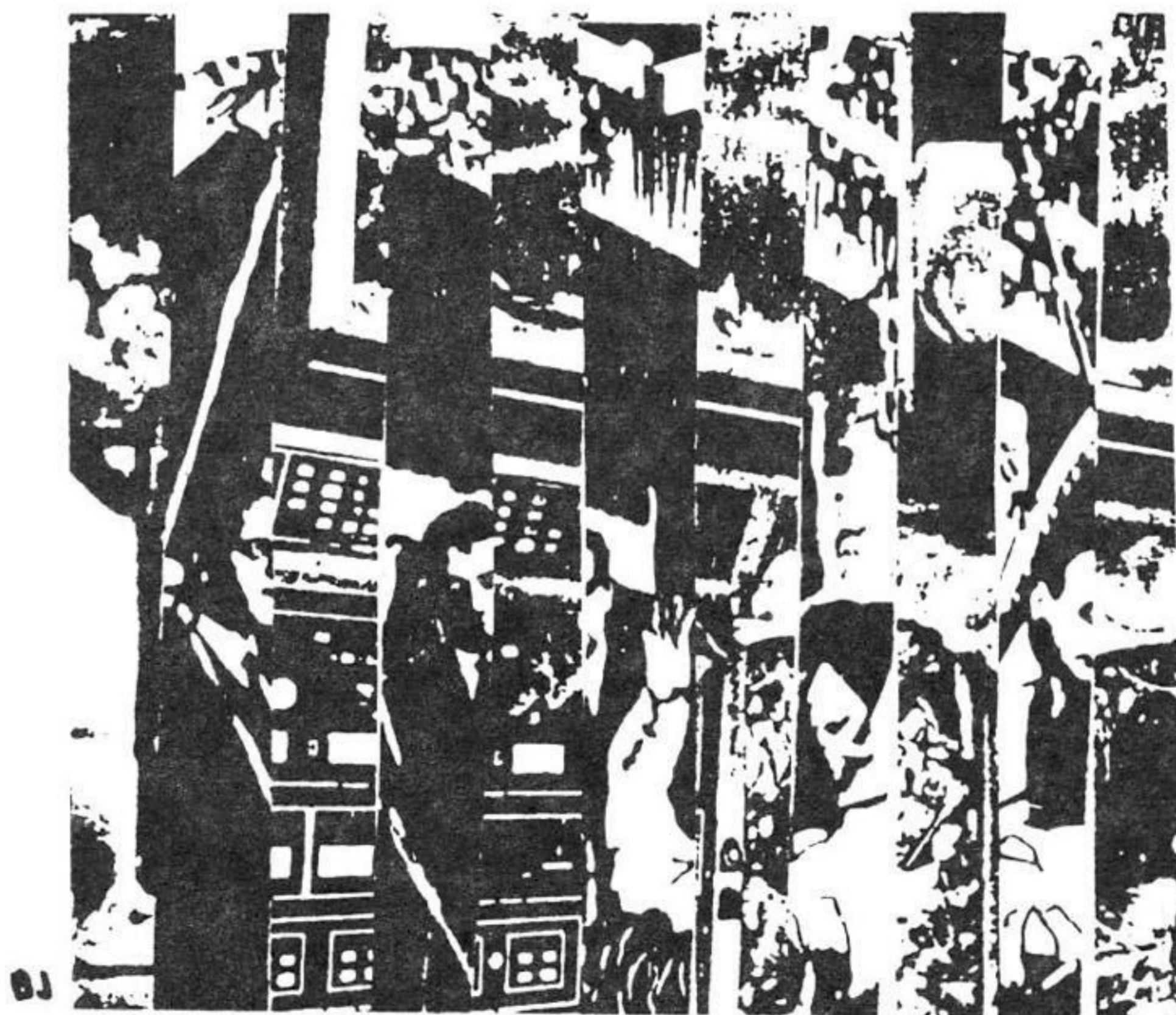
**show on KCSU with Lantz Barbour.** They have a good station up there, or at least Lantz and his cohorts are trying to build up the noisier, more experimental side. So, using all the turntables and tape decks that were available in the station, plus what the five of us (Fyodor, Babushka, Lantz, Jeff Benjamin and I) had - trombone, synths, Casios, percussion stuff - we proceeded to pretty much make a mighty raucous ruckus for around two hours on the Ft. Collins airwaves in the middle of the night. There was an ebb and flow to this, as there is bound to be when five people who've never played together go for that long unstopped (or is it unstoppable?). Overall, quite a fine performance, and again one in which the joy and fun of playing with new people was the highlight. After spending the night, or what remained of it, at Lantz' place, F, B, and I were off for a drive through the Rockies, which were magnificent. We then jammed at the Miracles' place, who have absolutely no connection with Smokey Robinson. A nice place out in the mountains. Supposedly Richie Furay lives nearby. Could see stars, many, many stars.

**Then it was back to Boulder and the final show of the tour on Little Fyodor's "Under The Floorboards" show on KGNU.** Just him and me - a toy piano, tapes, a Pro-1 and Casio SK-1 through the guitar synth and various effects. 45 minutes of music and noise using the piano tape for the first piece, in which a toy piano was played over it - a piano duet. This was followed by "Organ Life" as backing, the SK-1 sounding like an organ, and the Pro-1 doing its thing. The piece went from subtle to noise and back again. The show went well and I breathed a sigh of relief. - I was done.

**I was looking forward to going back home to Brooklyn, and a couple of days later I was.** The trip went well, was successful both musically and social/contact-wise and was great fun. Glad I did it. Thanks again to all who made this a great swing.



Robin James  
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# THE MAKING OF AS FESS

by Scott Colburn

It was a bitterly cold evening in October. It hadn't snowed yet in Bloomington, Indiana but the weather was tempted with the thought. I nearly froze my little tootsies off as I walked over to Capt. Colby's Floating Studio. I had recorded many projects at this studio, but none as demented as the one I would record that night.

My goal for the evening was to record some basic tracks for a Dog As Master/Jabon collaboration, or rather an Incidental Vibrations studio project. Incidental Vibrations is an ongoing project between Dog As Master (a creation of the psychotic, mad religious leader Hal McGee) and Jabon (the brainchild of Scribble, an insane resident of Stinesville, Indiana who I discovered in 1983).

The birth of the project occurred in Indianapolis at the Hoosier Ballroom when Scribble called Hal McGee and invited him to weave his evil voodoo magic as a prelude to the first Jabon live performance. The result was an improvised circus between Dog As Master and Jabon heavily rooted in incidentals and vibrations.

As I entered the chilly studio the mood was incidental and the vibrations were strong. We intended to record basic tracks for the studio project, but the placement of the stars was not right.

Scribble wanted to try his hand at improvisational recording. His interests were heading in that direction due to his membership in ODIR, whose entire repertoire of music was written through improvisation.

I set up three mics on the drum kit: a left and right overhead and one in the kick drum. This configuration was perfect for the desired ambient garage sound. It also formed the inverted pyramid, which symbolized the great respect we all have for the World News (a National Enquirer-type newspaper which is a great value for your entertainment dollar). I asked drummer Doc Product to sit at the drums and pound while I set levels. We had only four track capability at that time, so I had to mix the drums down to one track. After an hour of fudging I finally found a reasonable mix with just a touch, nay, a hint of spring reverb from the cheesy Peavey board.

Scribble emerged from the back room with the strong scent of Wild Irish Rose on his breath and said, "Why don't we record each part separate and improvise off the previous track?" This sounded like a crazy idea, but who was I to question what Scribble wanted?

I knew that Incidental Vibrations is basically a rock and roll band. I also knew that rock has its roots in blues. I asked Doc to play a straight twelve bar blues beat. He practiced for awhile, then we rolled tape. Doc played the same beat incessantly for what seemed like hours. I think the drugs took effect because he went on a wild rampage of madcap drum patterns (Animal from the Muppet Show would have been proud). Approximately 15 or 20 minutes later he collapsed on the drum kit. I was relieved because the tape was about to run out. I didn't want to miss any of this.

Bassist Luke Chemo was next to record. Luke had this distortion box that he calls End Of The World Distortion Unit. Luke is sort of an electronic genius. I ran him direct into the tape machine to preserve all the precious nuances of that distortion pedal. By the end

of the tape some of the sounds he was making were not of this world, but it worked, and it sounded good.

Scribble slowly stepped from the back room as if he knew it was his turn to record. He approached the Shrine Of The Ginn (that's what he calls his guitar), said the required prayer, plugged in and shouted, "Roll the Mother!". 20 minutes flew by like seconds. This guy's guitar playing is riveting because you're trying to figure out whether he really knows what he's doing, or if he's just a good actor.

The following weekend we went through the whole ordeal again. This time Doc wanted to put a phase shifter on the first drum beat in honor of Chrome's "Nova Feedback", which is a song we all have a soft spot in our hearts for. This session went as smoothly as the first.

We returned the following day and Scribble did a vocal track with maximum spring reverb and peaking +8 levels. He also added a phase shifted ambient drone guitar to the previous weekend's effort.

Scribble and I drove to Indianapolis and played the tape for Hal and Debbie at Cause And Effect. When the tape clicked off, Hal and Debbie retreated to the conference room. Two hours later they emerged. Hal handed Scribble the tape and said, "These aren't basic tracks! This is a completed work!". I felt bad because the original intention was to record basic tracks. Scribble was smiling from ear to ear. He knew that the work would stand on its own.

Now that it had been determined that the tape was to be the third Jabon release, we made our way to a local bar to discuss the title and packaging. Scribble said he had read in the Jabon Doctrine of 1978 that the overall goal of Jabon is to weave a complex web of double meaning. It is also required that every Jabon project be first and foremost, therefore every title must begin with "A". I knew nothing about the Doctrine, but when I thought about it, both previous Jabon cassettes did start with "A" (AUTOGRAFT and ATONEMENT).

Scribble didn't want to get into a lengthy explanation of the double meanings behind his earlier efforts. He simply assured me that they existed and that some day I would learn the true meaning. He concluded by saying that the first two cassettes were solo projects and they should stand as the experiments they were.

This project was something special. There was a divine inspiration for this cassette. Scribble mumbled something like, "I'll dedicate this cassette to Emily. It's a symphony for Emily Stewart". I wrote this down but I couldn't comprehend the genius of this simple comment.

I met with the Board Of Creativity at the Gravelvoice World Conglomerate Headquarters. They came up with the name "As Fess". They also handed me a lengthy article explaining the meaning behind "As Fess". I won't go into the true meaning of "As Fess" here because it comes with the cassette. I will say that "As Fess" is a practical joke on Scribble, as well as standing for "A Symphony For Emily Stewart, Scribble".

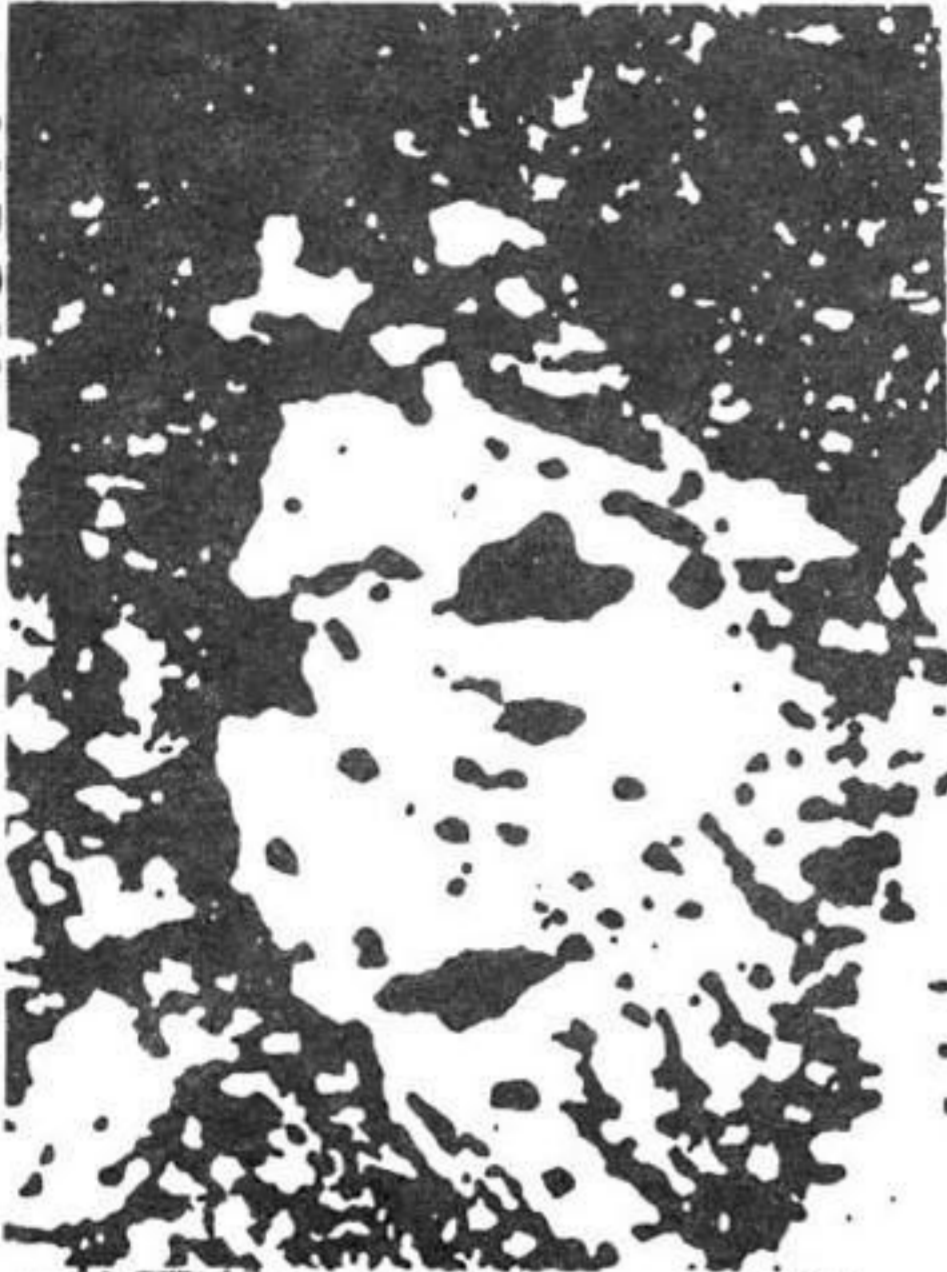
AS FESS was originally released on the Cause And Effect label and has recently been re-released on the Gravelvoice label.

Stories abound when you speak about Jabon. But one thing is for sure, Jabon is just a bunch of noise made by a group of people headed by one whacked-out guitarist from Stinesville, Indiana. Gravelvoice and Jabon currently reside in Chicago and Calumet

City, Illinois respectively.

JABON

AS FOSS



<b>FIRST MOVEMENT</b>	<b>DAMNING</b>
Larghetto	Mystery
Andante	Curiosity
Largo	Waiting
<b>SECOND MOVEMENT</b>	<b>CALM BEFORE STORM</b>
Largo	Profound Discovery
Larghetto	Anticipation
Adagio	Downhill
	First Resolution
<b>THIRD MOVEMENT</b>	<b>THE SEASONS</b>
Larghetto	The Blues
Allegro	Active
Adagio	Helped Down
<b>FOURTH MOVEMENT</b>	<b>LEAVING</b>
Andante	Dump
Largo	Depression
Andante	Red, White & Green
Largo	In Suspense

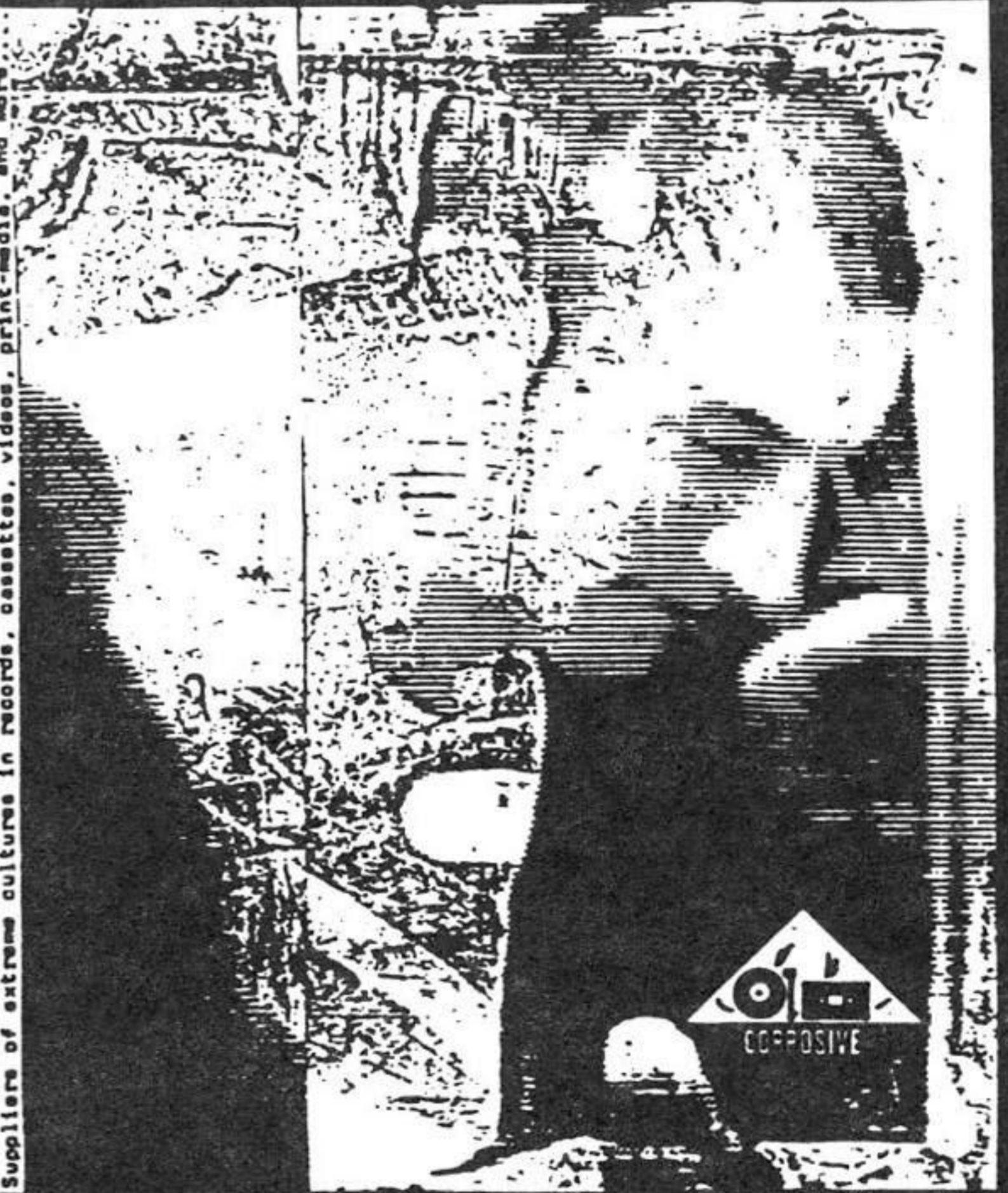
JABON-As Foss

guitar, vocals  
Luke Chemo-bass  
Doc Product-drums



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# Mourning Sickness

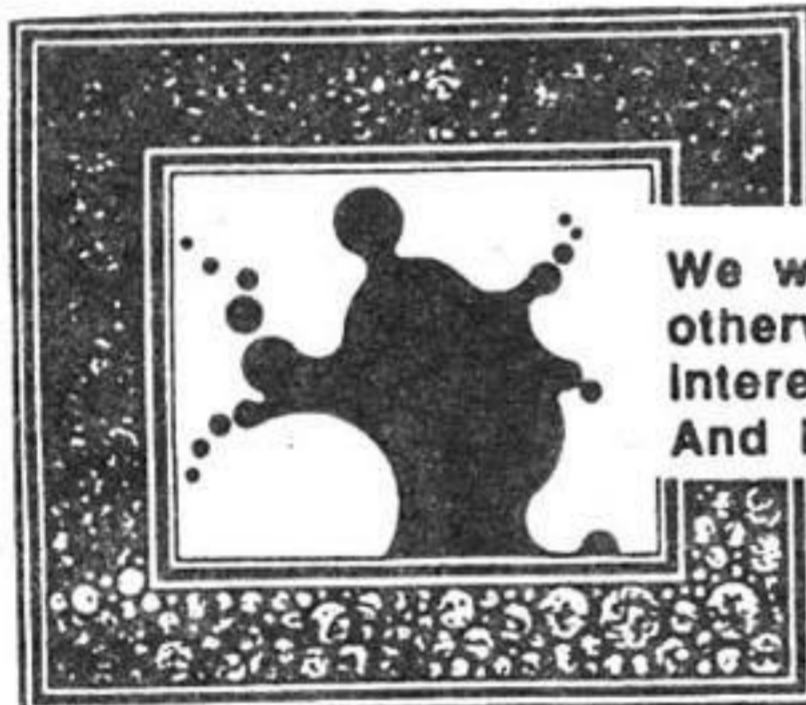
Side A  
 Orgasmatron  
 Membrane Boy  
 Blowfarts  
 Tofu  
 The Burning Times  
 Penile Vomit (part 1)

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Side B  
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 Thank God For 24-Hour Grocery Stores  
 Nice And Dead  
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 Penile Vomit (part 2)  
 You Don't Have To Say Please

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# REVIEWS

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**HM** - Hal McGee/**AO** - Andrew Orford/**AM** - Al Margolis/**CP** - Chris Phinney/**DP** - Dave Prescott/**BW** - Bill Waid/**DF** - Dan Fioretti/**CH** - Carl Howard/**JH** - John Hudak/**AC** - Allan Conroy/**JC** - John Collegio/**JJ** - Jeph Jerman/**RM** - Roger Moneymaker/**RJ** - Robin James/**BH** - Brett Hart.

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**GEOFF X. ALEXANDER: SAN JOSE CONFIDENTIAL - cassette.** SAN JOSE CONFIDENTIAL is one of the most unusual, offbeat and unique cassettes I've come across in all my years of cassette-izing! About half the words and lyrics are in Spanish. And talk about a wide range of styles! There's everything from an anthropological documentary on a primitive Venezuelan tribe; to a 19-minute electronic music exploration exploiting an ancient Farfisa organ; to a dirge dedicated to Liberace; to a Charlie Chan-esque detective movie bit; to some kooky, really "bent" pop songs. In the humorous and extensive liner notes Alexander informs us that "I can't seem to get away from the fact that when asked to name my biggest musical influence, I always return to anthropology. In truth, music itself never inspires me as much as does the study of man". "In Memory Of Dean Reed" tells the story of an American-born rocker who left the U.S. and became a big star behind the Iron Curtain. "Mr. Jones" (Dylan's?) is a funny bit about a neurotic, freaked-out little man who was driven by voices in his head to kill his wife. Alexander's notes about his decaying, delapidated Farfisa VIP-500 are interesting. "Playing a musical anachronism has the advantage of giving a musician an edge on originality, at the same time confining him or her to a rather

forgotten and dimly lit corner of history." Alexander explains that his VIP-500 has many keys that no longer work and that it would be nearly impossible to get the organ repaired. And yet Alexander has created unique sonic art utilizing this arcane musical device. SAN JOSE CONFIDENTIAL is drenched with a sense of history, place and time. A one of a kind tape with a thoughtful perspective on man, his culture and its artifacts. (El Rancho Musique/ 1707 Zinnia Lane, San Jose, CA 95214) HM

**ALGEBRA SUICIDE: THE SECRET LIKE CRAZY - LP.** The long and winding road for Don Hedeker and Lydia Tomkiw has led through the usual barrage of self-produced cassettes and 7" singles, to the international release of a vinyl LP as well as a German CD. In addition to featuring newly recorded tracks, this first full-length LP documents several cuts from the first three singles, as well as from the BIG SKIN cassette. While their music remains rock-oriented in a very controlled and sparse way, there have been certain concessions to the late '80's, such as the abandonment of their old Compu-Rhythm drum box for a newer Roland or Yamaha number. More interesting though, is the advance in Tomkiw's poetic ability. From the relatively straightforward and humorous approach of "Little Dead Bodies" (still their most

anthemic song) and "Please Respect Our Decadence", there is a new and deeper solemnity to her more recent and abstract-interior monologues, such as "Seasonal Zombies" and "Tuesday Tastes Good". Hedeker, always a fine guitarist but extremely reserved, does allow himself to rip out a small number of solos and even overdub duets, which add fire to the entire undertaking; it is to be hoped that Hedeker will not hesitate in future AS projects to play sharper more energetic material. RRRon Lessard is to be commended for his commitment to the band, but somehow the contrast between a German label being able to release a CD and the American indie having to rely on the inferior (but cheap) pressings of Ville Platte merely proves that the pace of progress on the U.S. alternative scene continues to be slow, too uneven. (RRRecords/ 151 Paige St., Lowell, MA 01852 and DOM Records/ Am Kalkofen 6, 5190 Stolberg, West Germany) CH

**DENNIS ANDREW: QUEST - cassette.** Being the old noise-head that I am, I'm surprised to find that I actually like this tape! Definitely New Age, with all the trademark touches. The full-color front cover photo is a beautiful scene of mountains and trees by a still lake, tranquil light reflecting off the water. The seven tracks on QUEST have titles like "Pathways", "Enchantment", "Voices (Within)" and "Ancient Vision". Andrew recorded the tracks at his home studio in the Summer and Fall of 1986. The production and sound are impeccable and admirable. Simple, peaceful, dreamy pieces that are as relaxation and reflection-inducing as they are intended to be. I've listened to this lying in bed resting before I go to work. I work in a very stressful environment and this music

helps to relieve the ache and nervous anticipation of having to go deal with that rigamarole for eight hours... As I'm learning, electronic music has many faces, and yes, many functions. QUEST is for a special mood, but is a kind and sympathetic antidote to all the noise in the world. (Daylight Music/ P.O. Box 284, Metuchen, NJ 08840) HM

**AS IF<sup>2</sup>BWANA: TU - cassette.**

The second collaboration between Dave Prescott (As If) and Al Margolis (If, Bwana) to appear on the prolific Sound Of Pig Music label. The side-long "Percana" is dominated by the heavily treated voice of Adam Bohman. Prescott often uses this kind of transformed speech, though it usually appears way down in the mix. Here it is presented front and center as the focal point for the background (percussion, synth, etc.) to revolve around, still remaining impossible to understand. Al Margolis gets in some pitch-altered vocals as well, sounding a bit like a demented child. "BCP" revolves around Rich Clark's computer running some voice-generating software, articulating a random series of numbers. The background is a bit more lively here, all sorts of treatments and processing as well as some squeaky pitch-altered trumpet by Al. Makes me want to get some talking computer software. Though all the elements on this tape never really gel into a cohesive whole, it is a nice attempt at working speech into modern electronic music. (Sound Of Pig Music) AO

**BACK TO THE GRINDSTONE - LP.**

The second in a series of artist cooperative-produced compilation LPs. All the artists pooled their resources to produce and manufacture the LP. Each contributed financially and musically to this admirable project. The cover art and design



are neatly and professionally done, very impressive. The LP was mastered at K.O. City Studio in Dracut, Massachusetts by Andy Szava-Kovats. The listener is urged in the brief back cover notes to "...by all means tape it! Play it for your friends! But please encourage further support!". Some of the artists here are well-known in the indie cassette underground (NOMUZIC, Dominion, Dave Prescott, Mental Anguish and Alien Planetscapes) while many are new names to me. Most of this is pretty interesting, well thought out and presented, and clever. The cuts by Gelatinous Citizen, NOMUZIC, Industrious Fleas, Fact 22, New Law Nightmare, Dominion and Lewis Francis are immaculately produced techno synth pop tunes displaying a smattering of influences (from Fats Domino to New Order!) with unique personal touches. Also, there are the analog synth space-scapes of David Prescott and Alien Planetscapes, and the vacuum-suction sound of Mental Anguish doing "Long Trip Through A Short Hole" (great title!). This LP proves that independently produced electronic music is multi-faceted... with not just one face, but a variety of styles and approaches as individual and unique as the artists themselves! (Gelatinous Records/ P.O. Box 10023, Arlington, VA 22210) HM

**DON CAMPAU: SEPARATE BUT EQUAL and PEN PALS - cassettes.** Two recent tapes by Campau and his mail collab cohorts. PEN PALS features some of his most personal material yet, and is his best tape since PARALYZED BY THE VERY THOUGHT. The opening cut, "I Never Panicked", could almost be the opening number from an epic Broadway show, especially due to Dino DiMuro's keyboards and drum programming. The rest of the tunes

reveal vignettes from Don's life. "Faces On The Wall" compares his kids' lives with his own childhood, backing track by Al Perry. Thomas Pradel contributes a bouncy synth track to "Somebody Slow Me Down", with social commentary by Campau. "Where Is Johnny" is a funny track about Our Hero in search of a purveyor of illicit substances, with great synth backing by YU. PEN PALS excels because of the high quality of songwriting and because some of the very best cassette artists are put to good use: Tom Burris on the Bo Diddleyish "Our Little Lunch"; R. Michael Torrey on the neurotic "Loopy Creatures"; Ken Clinger on the beautiful "Taming My Own Impulse", an introspective ballad almost recalling Ultravox. The various episodes of Don Campau's life pass one another. And his conclusion? He's "Happy Just To Be Here". SEPARATE BUT EQUAL has all sorts of bizarre noise and weirdness. Loopy strangeness, weird percussiveness, freaky atmospheric guitar. Some short bits where Campau wrestles it out with one or two other artists. Each side is dominated by a giant monster jam session with almost everyone playing. It's one of the better ambient industrial tapes due to the variety of different elements. Contributors include Tom Furgas, Dan Fioretti, If, Bwana, Ken Clinger, John Wiggins, Big City Orchestra, Jeff Yih and Larry Ruhl. All perfectly choreographed and refereed by Campau, who lets each passage go on only as long as necessary, avoiding that oh-so-dreaded pitfall of "letting it go on forever". A totally fab trip through the Cosmos, with Don Campau as your tour guide. Wonderfully spacey. (Lonely Whistle Music/ P.O. Box 23952, San Jose, CA 95153) DF

**CANCEROUS GROWTH: DESECRATION & FORNICATION - cassette.** This cassette documents the brief return last Christmas of Boston's Mike Jackson to that warm pastoral old homestead of Memphis, Tennessee. And in the true spirit of the way that jams are loosely organized down there, by the various members of the "Memphis Mafia", Jackson and Chris Phinney are occasionally joined by Mystery Hearsay's Mike Hunnicutt. The Growth duo possess a densely interactive style and are thoroughly acquainted with each other's technique. When Jackson and Phinney play, they are in their own element; they are acquainted with the work of the same performers and groove to the same music. They pull out all the stops on the Side A jam "Toys For Tots", the hottest playing either have done. The interplay is so tight, so intuitive, that the electronics are handled with complete self-assurance on both parts. The shit is SMOKING. Not as successful are the vocal samples (generally from the tube) which clog the mixes of other Growth cuts and simply go on too long. A vocal sample should make its point once and go the hell away. At its best there is a simple, brutal eloquence about Cancerous Growth, which is the simple brutal eloquence of rock, the eloquence of free jazz in the hands of its finest practitioners. The music is at all times challenging, a stimulation for listeners and players alike. Groove on this, hep cats. (Harsh Reality Music/ P.O. Box 241661, Memphis, TN 38124-1661 and X-Kurzhen Sound/ State House P.O. Box 207, Boston, MA 02133) CH

**CITY OF WORMS: GEISTIG, EASTER and GRIST -cassettes.** I'm reviewing these three tapes together because the same basic principles apply to

them all. City Of Worms is the handiwork of George Ericson, Steve Beckner and Jeph Jerman. From what I know, COW uses just tapes and Casio SK-1 samplers. So this gives you many (and mainly) loops. This is the core of the COW sound. City Of Worms is aptly named, as I've always gotten the feeling while listening to their work of being underground - actually this constant traveling, digging, slightly buried feeling and sound. This comes from the basic grungy loops that underpin their sound, and which are then layered with whatever they are doing - voices, metal, etc. Nothing is ever clear enough to be made out, even when some "sounds" escape and make their way to the surface. They are always being yanked back to the underworld City Of Worms. I really enjoy COW and find these tapes to be all quite fine and worthy of hearing. As a point of slight reference, there is something of the Haters style/sound in the lower bottom levels of the sound. Jeph's project Hands To also shares this affinity. But COW are more active than the Haters in their placing of sounds upon sounds. (Big Body Parts/ 3031 E. Platte #2, Colorado Springs, CO 80909) AM

**CONCURRENCIES: PHONOSTATIC NO. 9 - cassette.** A compilation emphasizing "works of a mixed nature; in other words, any number of sources superimposed and being heard simultaneously, synchronously, concurrently. The audio on this tape exemplifies sounds from farflung sources and their interactions together at the same time." CONCURRENCIES is the ninth in a series of semi-yearly cassette releases by PHOTOSTATIC Magazine, featuring audio-art, concrete music, generative audio, tape cutups, sonic experimentation, collage, montage, etc. The emphasis here is on construction

and composition via layering, juxtaposition and manipulation of the tape medium. PHOTOSTATIC is dedicated to machine-generated visual art, mostly xerox collage creations. A similar interest in machine-based art, this time audio, is shown in the PHONOSTATIC series. The 14 works on CONCURRENCIES display a wide variety of strange and humorous bits from the likes of Semantics Could Vanish, The Tape Beatles, Son Of Spam, X.Y. Zedd, Malok and five others. With copious, well-written, informative liner notes including contact info. and a clean, attractive cover design. (Photostatic/ 911 North Dodge St., Iowa City, IA 52245) HM

**DARREN COPELAND & COMPANY:**  
**LIVING IT OUT-IN THE DEAD AIR-SPACE - cassette.** From the liner notes, "This tape is a testament to the richness of collective art-making. All of these creative visions went together to bring The Dead Air Space to Life... COLLECTIVE ART CONSCIOUSNESS...". Canadian Darren Copeland produced and recorded this excellent cassette with the collaborative assistance of several close associates. Copeland is credited with synths, shortwave, treatments and effects and voices. Lhuke Shier (synths, treatments, percussion and windpipe) co-produced and composed the five-part title electro-epic. Other collaborators include John Marriott (voice, text, artwork), Ron McFarlan (guitar), Michael Flock (trumpet), David Edwards (percussion), and Emeric Donath (treatments). IN THE DEAD AIR-SPACE was constructed from September 1987 to May 1988. I'm not sure if this could be considered a "concept cassette", but there is a common textual and sonic theme throughout. One gets an uneasy feeling that something isn't quite right with the world of The Dead Air-

Space. Voices and crackling shortwave static disturb the heavy, sullen air. The environment seems to breathe, to have a life of its own. This seems to be a soundtrack of a world that has been traumatized by some great disaster. Life still struggles on, but you are not sure whether it is struggling in self-affirmation or writhing in a last spasmodic dance of death as its life force leaks out into the void. The sound elements, including the eerie textual bits, are woven together in a highly effective manner to create pictures in the listener's mind. Very good sound quality and production. (Darren Copeland/ 1588 Spring Road, Mississauga, Ontario L5J 1N3, Canada) HM

**AMY DENIO: NEVER TOO OLD TO POP A HOLE - cassette.** Amy Denio is undeniably one of the most unique stylists in the independent music underground. Her music is a brilliant mix of rock, jazz, pop, folk and bluegrass. Denio plays all the instruments (except for lead plunger on "Plunger"): fretless bass, toy piano, tablas, 12-string guitar, alto sax, electric guitar, drums, large tin receptacle and organ. These are "songs with verbals". Denio sings on all the songs in a variety of styles and her lyrics are tongue-in-cheek, mirthful, sarcastic, lightheartedly self-deprecating and a poke in society's ribs. Highly-crafted thinking person's songs that are thoughtfully performed and produced with a personal, intimate feeling. The listener is attracted by the warmth and humor of Denio's personality, and you get the idea it's OK to have fun. Titles include "Muzak Blues", in which Denio lampoons elevator music; "Wounded Knee" ("Honest injun standing tall/ Wounded Knee or Reagan's balls"); the title track ("You're never too old to rock and roll and you're never too old to

pop a hole") and 11 others. You really have to hear it. Refreshing, upbeat, and accessible without being banal. (Sound Of Pig Music) HM

**THE DENTAL CONFERENCE #1 - cassette.** The tape was recorded in March '88 and features Pat Todel on Mirage, electronics and production and Wright on Mirage. A fairly interesting tape with an ambient soundscape feel to it, sometimes reminiscent of Jon Hassel. It even reminds me of some things by If, Bwana. Hypnotic synth pulses overlaid with primitive rhythms, wind-blown chimes and bells, and blaring horns. Good late-evening headphone music. Sound-track to a bizarre dream-trip: grappling with dense foliage and vines as you flee from an unseen foe. Paranoid and quivering, you expect the face of Death to come looming at you from every direction. From above, from behind, around every corner. You collapse in a heap, soaked in sweat, your head swirling. And you suddenly realize that you have been walking in a circle for the last hour. (Walter Wright/ P.O. Box 204, Walkerton, VA 23177) HM

**DITTO: IN HUMAN TERMS - LP.** "IN HUMAN TERMS is a record of truly unusual experimental avant-garde MIDI electronic post-minimalist garage-tech sound...". This debut LP by Texan Charles Ditto is an impressive collection of ten low-key intricate-in-their-simplicity picture-window views of a world that is perhaps a little kinder and filled with more hope than the one in which we actually live. Elegant electronic vignettes that are for the most part fairly quiet and reflective without lapsing into New Age vacuousness. Many of the tracks have a Third World-ish feel. Ditto weaves diverse ethnic, classical and jazz themes

in and out through the mid-tempo rhythmic patterns and warm chordal undertow. Titles include "pop", "bush", "eastern", "world anthem", "western", "slave waltz" and "christmas before the war". Too often electronic composers use technology to distance themselves from the listener. Ditto involves the listener, and you get the feeling he composed the music for you. A very personal, intimate musical statement. (Ditto Records/ P.O. Box 49124, Austin, TX 78765) HM

**ELECTROSTATIC CAT: DYSTELEOLOGY - LP.** Electrostatic Cat's first vinyl endeavor, and it is stunning. The music consists of several satisfying selections of experimental music, ranging from concrete to ambient to slaughtering noise, each thoroughly thought out, carefully rendered, and restrained to a delightful level of self-awareness. Perhaps what I like most about DYSTELEOLOGY is the unified approach. A very sensual record whose accoutrements are as important as the music itself. There is a lot to look at while you listen to the music; a lot to touch while you feel the sound. The coarseness of the jacket's construction paper and the richness of silk screen ink are perfect metaphors for the recordings, and the separation of these effects into the various senses serves to deeply acquaint one with Electrostatic Cat. The extreme irony depicted by employing a title as provocative and singular as "Dysteleology" with the calculated usage of a particularly startling, presumably classical vision of the Pieta (a brutalized corpse of Jesus in the arms of the Virgin Mary) is astounding, yet achieved with the most basic of symbols. We are left to conclude that senseless hate in a world allegedly void of purpose is simply a waste of time and energy. All of this is accomplished

with the efficacy of slow poison - arcane and inevitable, but eventually, painfully realized. (Freedom In A Vacuum/ One Claude Avenue #203, Toronto, Ontario M6R 2T5 Canada) JC

**LEWIS FRANCIS: INFORMATION GIFT - cassette.** A great little tape of synth magic. Moods range from spacey interstellar blasts to gentle New Age-ish meditations to crisp, synth pop dance numbers. The tape opens with "Western Radio Message" and "A Fair Exchange", a couple of electronic music lover's delights. "Touch Briefly" is a backwardish brief bit with ringing Oriental-sounding bell tones. "Permutations" is a warm breeze through the trees - soothing, patient, graceful. "Do You Think That's True" really moves! Tape fragments of asinine remarks by white supremacists splattered over the top of a dynamic poly synth and drum machine dance-infestation jam. "Photos Of Siberia" is a heavy colossal panorama scanning a barren horizon. The tape ends with a truncated "Information Gift" - a dash, a thought interrupted. (New World Information Order/ P.O. Box 174, Springfield, VA 22150) HM

**HALF HAINTS (Minoy And Tobacco Spit): HOW THE WEST WAS WON/TUMBLEWEED FACTORY - cassette.** "How The West Was Won" sounds like a group of distorted drummers playing wild jungle rhythms to the accompaniment of some lounge band trumpets and guitars. The whole thing metamorphoses, like most Minoy pieces do, with the drums and trumpets swinging round and round - creating an effect all its own - a third music. Some clarinets and whizzy synthesizers also appear within the context of the drumming. The piece becomes entrancing the more you listen to

it. Most of Minoy's work has a subtle way of pulling one in with a thematic background, then adding piece after piece until a quilt of exquisite texture and complexity shines through. "Tumbleweed Factory" has a hippity hoppity beat along with swishing synthesizers that eventually change into an eastern-sounding space age raga-like piece, after a long progression of expanding and contracting. If you've heard Minoy's work before, I highly recommend this tape because of the out of the ordinary sound sources he is dealing with here; and if you haven't heard his sounds before, it is an excellent introduction to the wild and wonderful world of Minoy cassettes. (Minoy Cassetteworks/ 923 W. 232 Street, Torrance, CA 90502) JH

**SUE ANN HARKEY: STAND LOOKING AROUND YOU - cassette.** Fortunately, I had the rare opportunity to get to see Sue Ann Harkey perform solo at Lauterbach's Bar in Brooklyn in late October 1987. Harkey sat cross-legged on the stage, a 12-string guitar cradled in her lap. She sang and played with an intimacy and gentle, noble presence that was captivating. No massive banks of synthesizers and electronic junk. Just a young woman telling you everything, so genuine, so forthright, yet with a shy, bashful kind of vulnerability. Harkey's style is a mixture of folk music, various ethnic musics, jazz, rock and avant garde experimentation. **STAND LOOKING AROUND YOU** comes with a 24-page booklet that doubles as the cover, complete with lyrics, info, credits and artwork by Harkey. The instrumentation consists of mostly acoustic sources: 12-string guitar, zither, toy piano, Chinese string drum, 25-cent sitar, mandolin, steel drums, balafon, piano, percussion

and harp. Harkey is joined on some of the tracks by Cinnie Cole, Paul Hoskin, Chris Cochrane, Robert Hinrix and Sharon Gannon. Harkey's deep, nasal-y, resonant vocal style is heavily influenced by Celtic, Moorish, Middle Eastern and East Indian traditions. Her lyrics and themes have always been "political" in the most personal sense possible. Harkey's words are very down to earth, very literal. Her viewpoint starts with clearing away the cobwebs of interference and static cast before our eyes by culture, media and society - to look, to really see the world and people around us. The natural world has been raped, befouled, altered almost beyond recognition. Where older cultures relied on the elements in Nature as orienting guideposts ordering existence, work, life and death, in our modern world we now have a new set of referents and totems. From "Thousands Of Years And Thousands Of Miles": "this cat of mine is my Milkyway/this city is my canyon/this subway is my river/this job is my harvest/these Con-Ed bills are my seasons/this TV is my moon/this alarm clock my sun". Not only are we out of touch with others and the world around us but we have become cogs in BIG sociopolitical wheels - all the isms: socialism, pessimism, communism, capitalism, etc. And we can't fight hypocrisy with lies and deception. One can't fight violence by picking up a gun. You can't beat them at their game because it's their game. "The means is the end in pacifism/pacificity does not mean non-action/it's abstaining from activity contrary to nature", from "There Is No Such Thing As The Masses". And from "It's Not About Them, It's About Us": "by resorting to their own methods/ to achieve our objectives of peace/we enslave ourselves to the Rifle forever/in defense we forsake our cause". There are

also lots of instrumentals that glisten and glow in the warmth of the morning sun, accompaniments to thoughtful meditation. (Cityzens For Non-Linear Futures/ P.O. Box 2026, Madison Square Station, NY, NY 10159) HM

HEADMASTER - cassette with booklet. HEADMASTER is the debut cassette release by Kevin Mitchell of Tampa, Florida. Mitchell has long been interested and involved in the underground music scene, and publishes an interesting little contact booklet called FLESH. The 60-minute tape is accompanied by a 16-page booklet of erotic drawings by Mitchell, titled "Under The Pillow Book". On the cover is a drawing of a young woman asleep in bed, her head cradled in the crook of her arm, a peaceful smile on her face. Inside is a collection of deftly-rendered drawings of the young woman engaged in a series of somewhat bizarre sexual encounters, with a mostly unseen partner. But these drawings are more than just erotic. Often they are focused on particular body parts in macro-detail. The scale of these various anatomical parts is so big that they become immense geometrical forms, independent of a bigger corporal form. The depictions here leave one slightly uneasy as to their meaning or intention. Realistic forms rendered hideous, grotesque and absurd. The tape itself is a seamless, opaque, one end-fits-into-the-other composition of layered synth rumble and bone-shaking feedback and high-pitched electro-screaching. An interesting cassette work with overtones of bondage and bizarre/hard sex. It is what is perhaps implied that is unsettling and creates a vague feeling of nausea and puzzlement. (Kevin Mitchell/ 6907 Barry Rd., Tampa, FL 33634) HM

**HERMANOS GUZANOS: THE WORM'S TURN - cassette.** THE WORM'S TURN would sound perfect blasting from car stereo speakers in a big fast vintage convertible racing down the highway in Southern California with the blistering sun glinting off your reflector shades. Other essential listening paraphernalia: a bottle of tequila, cowboy boots and maybe a tall blonde chick with long blonde hair, short tight cut-off jean shorts and a halter top loosely harnessing big, bouncy breasts. The Hermanos Guzanos sound is typified by a chugging, ballsy bass and a churning, distorted heavy guitar sound. The Hermanos use a drum machine, instead of a drum kit, a unique touch. The vocalist sounds like his throat is all raw from too much whiskey and too much loco weed. Hints of psychedelic rock, Hispanic rock and a good-natured boogie rock feel a la ZZ Top and a Zappaesque comic sensibility. Kind of cheesy, kind of goofy, lots of fun. (Darrell Draeger/ P.O. Box 1425, Bakersfield, CA 93302-1425)  
HM

**MICHAEL HORWOOD: MOTILITY (1986 version) - cassette.** MOTILITY is a two-channel tape composition that was originally created in 1968-69. The sound sources are harpsichord, two bass drums and two suspended cymbals. MOTILITY, like much of Horwood's work, is "theatrical", with a flair for the dynamic, and in this case also highly programmatic. The music is intended to depict the motion of one-celled animal life such as the amoeba, paramecium and other protozoa. The harpsichord in the foreground is intended to depict the motion of the life form. This is accomplished through heavy tape manipulation, "intentionally bad tape splices", channel shifting, etc. The watery environment is

portrayed by the background bass drums and cymbals, which are again heavily processed. An interesting and admirable work, meticulous in its composition and execution. It is particularly admirable because Horwood had a vision, a picture he wanted to create, and fully realized this intention in a stimulating, convincing and colorful fashion. Good sound quality. Comes with extensive liner notes. (Michael Horwood/ 8 Grovetree Place, Bramalea, Ontario L6S 1S8, Canada) HM

**IAO CORE: ONE THOUSAND POINTS OF LIGHT - cassette.** Anyone out there remember Ken Nordine's WORD JAZZ LP? There's a track on it called "The Sound Museum" in which he takes us on a tour of odd, "avant garde sound-paintings", opening doors one at a time to reveal the aural designs behind. This is precisely the situation I envisioned while listening to IAO CORE's fifth cassette release, ONE THOUSAND POINTS OF LIGHT. As with their earlier tapes, the band's material is highly visual - the listener is led by the wrist to secret windows playing out curious and diversified themes. Samples and found sounds skid in and out of these scenes, whose foundations are often constructed of melancholy keyboards and orbital guitar riffs, or comedic elements such as those found on the tracks "Burn Down Your Cities" and "Amazing Asian Children". Although one occasionally feels some of the pieces could stand a few extra minutes of development, quality inevitably succeeds over excess of quantity with this band. Standout tracks include "Heavy", vocalist Kris Force's darkly humorous meditation on survival on Market Street, San Francisco; and one of their best tunes to date, "Aramchek": imagine slipping a dime into one of those pay-per-view telescopes and panning in

slow motion across a bewitching dream landscape, watching as its contours and colors interlace, dissolve, re-emerge. This is the soundtrack to that view. Then your time is up, the shutter falls. (IAO CORE/ 455 Tenth St., San Francisco, CA 94103) BW

**IF, BWANA: HORNS & HARDART and ORGAN LIFE - cassettes.** 1988 has seen a new development for If, Bwana. Those familiar with the earlier material such as RADIO SLAVES and FUN WITH FISH remember cassettes where short songs are the sum of seemingly disparate elements. Inspired by all manners of new music composers, Bwana has produced several cassettes of a static sort of music which is in no hurry to develop itself, and in which a single idea takes a half hour to state. The success of these cassettes is in the reactions we hear from people. Many have been ecstatic while others don't want to listen to music that doesn't proceed in three-minute increments. **HORNS & HARDART**, a collaboration with New York's Brian Charles, is a series of wind instruments processed and played back at different speeds, having been multitracked within an inch of their lives. "Clarinots" is the multitracked equivalent of half a million clarinets bounced back and forth on a clean 8-track to produce a sound too gargantuan to be meditative. The initial presentation is droning, but within the drone exists orchestras of subtle changes. **ORGAN LIFE** is the same basic structures imposed on a wonderfully soap-opera organ. Anyone who has ever enjoyed LaMonte Young would love these tapes, and if you haven't, here's your chance. (Sound Of Pig Music/ 28 Bellingham Lane, Great Neck, NY 11023) DP

**ILLUSION OF SAFETY: REPAIRS and MORE ALTITUDE THAN ATTITUDE - cassettes.** Illusion Of safety has existed as a unit since 1984. They are a group of eight people who work in various combinations of up to five members at a time. They have stated that most of their material is based on processing experiments or structural improvisation. IOS music runs the gamut from rhythmic noise structures to ambient washes to heavy power electronics, including all points in between. As far as I'm concerned IOS can do no wrong, and these two tapes should serve to back up that contention. **REPAIRS** (on the SOP label) contains the newest studio recordings from Dan Burke and Chris Block with help from Jay Closser on a couple of pieces. "Cockbeat" starts us off with slinky rhythm and sampled sounds jumping in and out. The orchestral-sounding chords of "In Nothing We Believed" segue into a rather subdued version of Throbbing Gristle's "Discipline". Beginning with what sounds like tabla, the main rhythm then cuts in crossways, obscuring the beat completely. The first time I heard this I didn't know what I was listening to until Dan's heavily-processed voice chimed in. The next two pieces on the A-Side contain a multitude of voices banging against each other, embedded in various musical themes. The side finishes with "Doesn't Your Work Interest Esther?", a short workout for guitars and bass very much in the style of Amy Denio or Fred Frith. Counterpoint indeed. As for the B-Side, it's more of the same thought-provoking and intelligent use of tapes, sampling and instruments. IOS live is a whole 'nother kettle of fish. They expand and re-interpret pieces from their vast body of recorded work. **MORE ALTITUDE THAN ATTITUDE** (on WNS) is a document of live IOS shows in Colorado



(Colorado Springs, Denver and Boulder) last year, including the more intense version of "Discipline", and a very loud, jarring piece entitled "Toneline". Hearing it live made my ears buzz and tickle the way a fire alarm does. Both tapes are attractively packaged in laminated paper covers complete with striking IOS graphics, and are worthy additions to the band's body of work. (Sound Of Pig Music and We Never Sleep/ P.O. Box 92, Denver, CO 80201) JJ

**JABON: AN UNKNOWN GENIUS - cassette.** AN UNKNOWN GENIUS is the fifth release by this mysterious trio, originally from Stinesville, Indiana. Six of the seven tracks were recorded in 1986, intended as collaboration material with avant-noise artist Dog As Master. Most of this is heavy, primitive-sloppy grunge-rock. A more stripped-down sound than on their epic AS FESS cassette and definitely noisier and nastier than 1987's ABODE, STINESVILLE. Still, the classic Jabon touches are here... Doc Product's spastic, bombastic drum mania. Luke Chemo's deadly, dastardly dinosaur bass. And Scribble's acetylene torch everywhere-at-once guitar style. His style is not only scribbly, but reminds me of a kid with a finger paint set who's eaten too much sugary cereal! Noticeable influences include Gone and Black Flag, Chrome, MX-80 Sound, DAM, The Residents, Alice Cooper, Black Sabbath and Kiss! "Dirty Rock I", "Rinosaur" and "The Howard Line" are quirky, head-scratching instrumentals with that inimitable (and inevitable) "oops, guess we digressed a bit there" Jabon feel. "Street Lobster" crashes and burns into a hideous funeral pyre of feedback and noise. "What If Greg Tapped?" is an instrumental ode to Ginn, and "Dirty Rock II" is more toilet

bowl scum-stained rock. "My Little Oven" is a warm, sunburst foray, and a perfect denouement to this offbeat, iconoclastic collection. (Gravelvoice Records/ P.O. Box 6924, Chicago, IL 60680-6924) HM

**LA SONORITE JAUNE: SYNFONIEN PRODUKTS - cassette.** The A Side is "Soundtrack For Breathing Structures", recorded in May '87 as a basis soundtrack for a performance at the BARGE 2 festival in Paris. Hypnotic repeating loops of hisses, bird sounds, big hammers pounding, bells; a dreamy keyboard motif drifts in and out of the mix. Tape manipulation, bizarre effects and treatments. An ambient soundscape feel, but engaging and interesting. The B Side, "Parallel Soundtracks", is a collection of previously released tracks that originally appeared on a number of international compilations. These tracks vary from warm reflections of a brilliant exotic sun to multi-tracked voice work to sparse ambient explorations with a harsh edge. A celestial excursion that will take you to a lot of interesting places in the far corners of the Universe. (Ladd-Frith/ P.O. Box 967, Eureka, CA 95502) HM

**LE MOMO: WITHDRAWING FROM THE SPECIES - cassette.** One long composition with many subtle and not so subtle textural shifts. Dark atmospheric keyboard sections. Massive sonic onslaughts with heavy noise and distortion. Processed tapes and environments. Plus strange interludes out-of-nowhere with multi-tracked sax or distorted mutant-rock guitar assaults. Electro-steamroller juggernaut flattening everything in its way. This never gets monotonous because just before you get mashed into a messy pulp the piece segues into a voice and tape cut-up or a scene with church bells

ringing wildly with horses screaming. Then a harsh atomic wind sweeps across the audio field scraping the inside of your skull clean. An intense, detailed, dynamic soundscape composition that is thoughtfully constructed and never fails to interest and stimulate. (X Communication/ P.O. Box 28543, Providence, RI 02908) HM

**MENTAL ANGUISH: A POTENTIALLY DAMAGING IMPACT - cassette.**

Mental Anguish is the solo project of Chris Phinney. Like many cassette artists Phinney's energy and commitment is limitless but sometimes his ideas struggle to keep up with his ambition. This tape consists of eight songs which range from attempts at rhythmic rock-based structures to sequenced cut-ups to spacey psycho drones. On this outing Mental Anguish fares better on the latter two. On "Sword Of The Will", "Wash My Tears Away" and "This Pin Stands For Jesus" drums are meshed with synthesizer sequences, guitar, vocals and other sounds to achieve mixed results. The drum and synth parts pull and collide with each other, sync for a couple of seconds, then veer off once again on independent courses. The result is a curious stasis. Also, sometimes the ideas are stretched out too far too long a time. "Love Surgery" and "Incidents" work a little better. The floating quality of the synth sequences coupled with the jarring cut-ups and vocals makes for raw, albeit interesting listening. The high points are "Yeah, That's The Way You Do It" (featuring Phinney's daughter Molly Ann), "Heed The Call Of The Martians" and "Hollow Head" - Mental Anguish at their best. Dark, minimal and droning with a tension and development that gives these songs a course and destination. These three songs

are the Anguish for me - pure and brooding. A pair of glowing eyes in your basement. Sometimes repetitious and raw, this tape constitutes the direct approach of Mental Anguish and when that approach works therein lies the appeal of Mental Anguish. (Harsh Reality Music and Deaf Eye Tapes/ Rathenower Strasse 46, 1000, Berlin 21, West Germany) RM

**MORTUARY ATTENDANT: ANOTHER EMBALMER - cassette.**

Talk about torture through sound! This tape will drive you crazy! Downright obnoxiousness, aggravation-for-the-hell-of-it and a morbid sense of "humor" make up the aesthetic here. Accomplished through repetition repetition repetition again again over and over and over. Most of these pieces are one-line jokes. A phrase or sentence is snatched up from a religious program, porno movie, horror flick, etc and chopped up, turned inside-out and repeated til it is drilled into your brain. Any joke ceases to be funny if heard again and again. Hell, these bits make you sick to your stomach after three or four minutes. Most of the pieces are tape cut-up collage affairs with synth, drum machine and keyboard accents. Titles include "German Piss Sluts", "Zombie", "Mortuary Musick", "Razorblades", "Rigor Mortis", "Hallucinogenic Hypnovision" and "Death Disco". (New Flesh Tapes/ 2837 N.W. 66th St., Oklahoma City, OK 73116) HM

**MOURNING SICKNESS: A DELECTIBLE DETRIMENT - cassette**

with booklet. Be forewarned! These songs are radical political mini-manifestos that scream out against the injustice, violence and prejudice perpetrated against women. From the Mourning Sickness Manifesto: "To express our rage

at men as a group is not to be mistaken for a rigid ideology of man-hating. Mourning Sickness is what a woman feels when she gets up in the morning and realizes she's killed her husband while in the climax of sexual frenzy - she swallowed him with her killer cunt. Structural Gynecology: Lead us not into further patriarchy but deliver us from Adam." Mourning Sickness object to women being thought of as second class citizens, "the other", "the second sex". When Mourning Sickness exhort other women to "Dare To Be A Cunt Like Us" they are challenging them to break out of the mold of the obedient, helpless female who is dependent upon a man for protection, approval and livelihood. Mourning Sickness dares to speak out in frank, forceful and often humorous terms to decry the hypocrisy of our male dominated society. The tape is accompanied by a 24-page booklet with info, the Mourning Sickness Manifesto, lyrics and artwork, all of which accentuate the bitterness and anger of the songs. (Radical Cunts Anonymous Records/ P.O. Box 1031, Adelaide St. Station, Toronto, Ontario M5C 2K4 Canada) HM

#### **MOUTH OF THE MISSISSIPPI:**

**CHAPTER TWO - cassette.** A sampler featuring work by "the Memphis Mafia" - a handful of young men who are ardent networkers and diehard experimental music nuts. Comes with a neat eight-page booklet with contact info and artwork by the artists. Compiled by former Memphis, Tennessee resident Mike Jackson, who runs the Xkurzhen Sound label and records solo as Cephalic Index. I'm not sure if "Eye Of The Beholder" was recorded before Jackson left Memphis, but other Viktimized Karcass members on the track were Roger Moneymaker (guitar), Chris Phinney (keyboard, drum ma-

chine), Robert Henson (bass) and Richard Martin (synth, bass). Improvised kickass psychedelic rock with a noisy, dissonant edge. The Isolation track is a backwards pitch-manipulated experiment with horns and voices. Nirvana Iguana's "Miss The Abyss" is an intriguing, intricate, tick-tockey computer-synth, sequencer and tape piece with lots of strange tempo and textural shifts. Swine Is Mental (the name is a cross between Moneymaker's Swinebolt 45 and Phinney's Mental Anguish) turn in a darkly meditative synth drone piece. Cancerous Growth's (Jackson and Phinney) "Reservoir: Rotary Back Mix" is a slice of their particular brand of high energy synth, tapes, samples & effects kind of thing - brash and bizarre. Beta Index (Jackson and Mike Honeycutt of Mystery Hearsay) get way out with "Thrown", a synth and tape cut-up bit. Mental Anguish's cut is a nasty, warped injection of distorted psychedelic noise. A live track by Corn For Texture (Henson, Moneymaker and Martin) rounds out the comp, an obtuse, off-the-wall dose of avant rock. (Xkurzhen Sound/ State House P.O. Box 207, Boston, MA 02133) HM

#### **MURRILEE ARRAIAC: PARTY AT**

**JAY'S - cassette.** Meandering through an equatorial bog of noisemaking styles and twisted socio-political commentary, all skewered by a sort of doughnut humor, MA shows us a sonic mien best described as the bastard child of Aquilifier Sodality and Negativland. Phil Greden and Jeff Roberts are once again determined to disturb (with performance, film and theatrics to boot) the bastion of repressive quietude that is Orange County, CA. According to Phil, the pair lock themselves in a trailer with a menagerie of percussive and electronic creations, a

stack of 8-track tapes, train whistles, shortwave radios, scanners, turntables, a 5-string guitar, Casio keyboards (for that tinkly attack), and condenser mics, then wire it up and "groove with the machinery" until it gives them "the Sound". On PARTY AT JAY'S that sound is most often a barrage of multiple-hued feedback with everything else splayed out on top... Some of the found vocals are dark, some bitingly funny ("In the name of JESUS you're gonna get a brand new PANCREAS", says the preacher to a needy member of his flock). Though they could probably benefit from a more focused approach, the unpredictability MA display here works. Accordingly, I'll shut up and listen for more. (MA/Inutile/ 1000 Physical Science Rd. #B7, Irvine, CA 92715) BW

**NICK: NINE - cassette.** It's got two sides, the Countrycide and the Metrocide, nine songs altogether. The one side is acoustic instruments and has lots of words, a country beat and a twang in the vocals. Some titles for these love songs: "How 'Bout You", "Yer Leavin' Me" and "Sawdust On The Floor". The other side is electronic synthesizer machinery. Quite an unusual combination of styles, handy good sad (friendly corny) folk songs. (Lucky Baby Retreat House/ R.R. 2, Box 644, Linton, IN 47441) RJ

**ODAL: LENIN STINKT - cassette.** A megablast from Holland's king-size noise blaster. Primitive destroyed naive music that's not meant to be beautiful. A giant gob of difficult noise. Ugly drones with a clattering of metal and strange samples. The cover says Odal uses radios, TV, films, "surrounding Sounds", voice, sampling and luck. The luck is needed, because this tape will destroy happiness and hope for brighter days. The "over-recording" ensures a bumpy ride down

Hard Noise Lane. Don't forget your seatbelts and watch for speed bumps. This is by far the hardest Odal tape and the most political (with titles like "Laos", "Homogeneous Slavery", "Hess Is Dead And Now He's Free", etc.). Even ol' Adolf makes an appearance on the cover. And you can't help but get the feeling that maybe there is humor in the noise as well. This will be fun for fans of Odal, destroyed noise and just damn difficult listening experiences. (Nihilistic Recordings/ Groenland 87, 1506 CV Zaandam, The Netherlands) AC

**ONLY A MOTHER: RIDING WHITE ALLIGATORS - LP.** Do you remember the first time someone played The Residents for you? That feeling that something more was going on in the world than you'd ever imagined possible? That there were people out there doing art in ways and for reasons you couldn't even hint at? Brace yourself for a dose of that creepy feeling again. Only A Mother is out on the crumbling edge of known music, borrowing nightmarish glimpses of Ennio Morricone, Renaldo and the Loaf, Penguin Cafe Orchestra, The Mnemonists and The Mothers Of Invention, and wringing from those bits a swirling surrealism. The musical equivalent of an Yves Tanguy painting. Alternately unnerving, the beautiful. Cool in the Summertime. (Private Studio/ P.O. Box 531, Wyandotte, MI 48192) BH

**PBK: ASESINO! - cassette.** Pure sonic art terrorism. Beyond harsh. Beyond abrasive. Beyond "industrial madness" or "power electronics" or "difficult listening" or any of the usual labels that are thrown around like brand names. You'll find here no didactic dogmatic drivel; no tapes of Manson or references to Aleister Crowley or Magick

or mass murder or rape or any of that PRETEND stuff. This is no-excuses, abstract monolithic POWER. Raw and unbridled, yet with a keen compositional sense un-rivaled by few. This cassette possesses a sound so potent and disruptive that it is nearly tangible - very real, very threatening. An electronic incendiary device. I really can't say much more about ASESINO!. You'll just have to hear it! Makes almost everybody else doing similar work come off like Perry Como. No cliches. Just guts and intelligence. A mature, complex work that must be reckoned with. (PBK/ 115 W. 33rd, San Bernardino, CA 92405) HM

**DAVID PRESCOTT: WALKING IN SLOW CIRCLES - LP.** This is the first vinyl release by veteran home taper David Prescott on his own Generations Unlimited label. WALKING IN SLOW CIRCLES was recorded in October and November of 1987 and mixed down at the studio of WZBC-FM (where Dave is a DJ and regularly features the latest in innovative sonic art). I had the opportunity to meet Dave in late October 1987. His electronic cottage was crammed with recording gear, mountains of records and cassettes, and three walls lined floor-to-ceiling with synthesizers! Prescott employs primarily analog, non-keyboard electronics. Featured on this recording are ARP 2500 & 2600, Odyssey, Little Brother; 26 Aries Modules; Roland System 100, SH101; a Pro-One; EMS VCS3; Korg Mono/Poly, Poly-800, DW6000, and MS20 with SQ10 Sequencer; Moog Sonic Five & Six. Other sound sources on this record are a 1960 Ace Tone Organ, two digital delays, a reverb and Radio Moscow! In his own words, Prescott was "weaned young on Tangerine Dream and similar artists" and his music "often

times will occupy the realm of the early Berlin school". But he isn't limited to these influences. WALKING IN SLOW CIRCLES is one long piece that develops incrementally in building blocks of electronic pulses and waves that overlap, layer and intertwine. New themes interpenetrate the web of sound, catalyzing and accelerating the rapid-fire electro-metamorphosis of the music. It is an engaging electronic journey through time and space crackling with energy and sensation. (Generations Unlimited/ 199 Strathmore #5, Brighton, MA 02135-5210) HM

**STIMULUS AND RESPONSE - 3 90-minute cassettes.** This is the third STIMULUS AND RESPONSE compilation from ITN (International Terrorist Network), this one dealing with the theme of bizarre sexual practices. Side One begins with a real nice piece by Edison's Office Boy, which is Jeff Central and Fact 22, both from Ohio. Good Cue Sign, also from Ohio, gives us a bouncy electronic ditty next. Regicide Bureau tosses up a slice of their brand of electronics. Boston's Cephalic Index throws in a wild ear tune. Then up pops Tennessee's Viktimized Karcass with a strange rockin' piece, followed by the post-industrial madness of Illusion Of Safety. Jeff Central then appears with a hard rhythm electronics tune that smokes. Good Cue Sign ditties again, then Mental Anguish tosses in a beat box cracker. Germany's Henry Hektik closes out Side One with more cool hard rhythm electronics. With a flip comes Germany's Subtle Reign with a gloomy poppy sort of tune. In jumps Couch Job from Ohio with a crazed sample loopy sex tune. Undercurrent makes a no holds barred entrance all the way from Arizona.

Fact 22 barges in with a techno beat smokin' hard poppish electronics that shakes and quakes. Dave Prescott then takes the listener for a mind-bending journey of electronic sound with powerful analog synth sounds and shortwave radio blasts. Teen Lesbians & Animals, from Oklahoma, take the stage with a wild sample and loop tune. Another Ohio artist, Early Morning Telescope, toss up a crazed tape and loopy rhythmic poppy sex track. Alien Planetscapes bursts onto the scene with some grooved space rock, and another piece of wild electronics by Good Cue Sign closes it all out. A diverse compilation with a good overall production and excellent packaging, including a nifty booklet. (ITN/ 5230-D Tamarack Blvd. Columbus, Ohio 43229) CP

**SUCKDOG: I LIKE BULLS... I AM A BULLI - cassette.** "Two American girls and two French boys locked in a cardboard studio for one hour with five drums, four sticks, three bottles of vodka, two microphones, and one piano. BEASTS!". One hour of joyful, indulgent, obnoxious, boisterous screaming, yowling, beating, thumping, plunking, giggling (lots of giggling!), humming, meowing, barking, mock-primitive singing, horrifying a capella destructions of pop songs, bang bang bangs and some downright silliness. Lisa Suckdog (aka Lisa Carver, compatriot of Costes, G.G. Allin and Psychodrama), Stephan Androvin, Alexandre Kauffmann and Mlle. Burning Bush let loose the the flood-gates of their vodka-addled imaginations, and out flows a stream-of-consciousness barrage of free-associational nonsense, gibberish and fun. No furrowed brows and self-serious knob-twiddlers here. This is nothing new, an extension of Dadaist experiments with automatistic artistic creation, but it

is endearing and funny. This definitely will not be for all tastes. It is hard to sit through. It is noisy and stupid and loud. Some will find it inexcusably formless and self-indulgent. But maybe you like this kind of abuse! (Lisa Suckdog/ P.O. Box 1491, Dover, NH 03820) HM

**tENTATIVELY, a cONVENIENCE and JOHN BERNDT: K7U: ULTIMATUM II cassette with multimedia package.** These recordings are from the Ultimatum II festival of new literatures held in Montreal in September 1987. Featured here are two weirdo Baltimore artists who have ties with Neoism and the Church Of The Subgenius and are first-class oddballs. This impressive package includes essays by Berndt and tENT, profiles of the artists, lots of background info, charts, artwork and a packet of color photos plus a 60-minute tape. Each presented a piece with readings over electronic music backing. Berndt presented "Dialectical Immaterialism", and tENTATIVELY a cONVENIENCE, "Generic As-Beenism (Usefulofshitlessness)". Both are explained in detail in the texts, but I'm still not sure I get it. And I'm not so sure I'm supposed to get it. I can't figure out whether the ideas expressed are profound and earth-shaking or abstruse and absurd for the hell of it. The truth probably lies somewhere in between. Both Berndt and tENT are concerned with questioning contemporary notions of reality and experience. A stupendous, intelligent, artfully-conceived presentation. (Widemouth Tapes/ P.O. Box 382, Baltimore, MD 21203) HM

**TERRE BLANCHE: THE SICKLE CELL - 7-inch record.** Music or soundwork, backed up by conviction, be it social, political, racial, sexual, or otherwise, seems to me much more exciting and thought-provoking than music made for the sake of making music. I can even enjoy music backed up by convictions I disagree with simply because the whole package is so well thought out and constructed. Such is the case with Terre Blanche. I admire their soundworks immensely and can listen to them time and again even though I do not agree with their racial standpoint, which is one of white superiority, stemming from the daily lives of the members of Terre Blanche and their associates. If I lived in urban Chicago and was treated daily to threats of physical violence from Black and/or Hispanic neighbors, I too might develop a similar attitude. "The Sickle Cell Parts 1 & 2" is a powerful piece of vinyl. Each side builds from a single drone into a massive wall of electronics, without sounding like anyone else working in the field. The lyrics are buried under tons of echo and I could not decipher them, save for "The sickle cell is their downfall". Part 2 has no lyric content at all as far as I can tell. I hear some things that sound like voices, albeit slowed way down, but I could be wrong. The packaging is well done also. A card-stock cover folded over to hold the record, complete with xeroxed representation of the sickle cell itself. (AWB Recording/ P.O. Box 14194, Chicago, IL 60614-0194) JJ

**THIS WINDOW: HOPE - cassette.** This Window is led by Peter Bright,

originally the guitarist with Finish The Story in the early 80's. In '86 Bright started recording as This Window. HOPE is a tantalizingly eclectic mix of styles with elements as diverse as early 70's glam rock, early 80's post-punk gloom rock plus a unique smattering of ethnic musics and avant garde experimentation. Bright composed all the tracks and performs the guitar, bass, keyboards, clarinet, drums, synth and most of the vocals. His vocal style is favorably reminiscent of Peter Murphy and his slashing, brash guitar style shows just the right amount of restraint. Bright is joined by Veronica Henry and Steve Portnoi on some of the tracks. All the tracks were recorded at home using a Fostex 8-track and mixer. Tight, crisp, inventive compositions. If you are into crazy, spaced-out pop-rock with a bizarre nasty edge this is your ticket. Reminds me a little of Cleaners From Venus, but with more fire. (M4TR/ c/o P. Bright, 63 Crabtree Lane, Bromsgrove, Worcs. B61 8NY England) HM

**HARSH REALITY MUSIC** has announced its 12 Country Compilation Series of dramatic and challenging experimental electronic music. Deadlines for U.S.A., West Germany and Holland are already passed but here's the schedule for the rest of the year. The Deadline is the end of each month. Canada - April, England - May, France - June, Belgium - July, Spain - August, Italy - September, Australia - October, Japan - November, Africa - December. Please submit one to three tracks on Chrome High Bias cassette tape. All participants will receive a free copy. For more information write to Harsh Reality Music, P.O. Box 241661, Memphis, TN 38124-1661.

# PUBLICATION REVIEWS

By Hal McGee

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**AFTERBIRTH.** Number 6 contains writings on a variety of subjects by Scott Fischer, Jeph Jerman, Lance Barton, Brett Bennett and others. To give you an idea of the subject matter, titles of some of the articles include "Cosmic Nothingness", "Behavior Changes Produced By Acoustic Stimuli", "Seventh Sense Sensory Identification Through Household Means", "Inflammatory Statements" and "Overpopulation, Pollution, Destruction, Decay And Eventual Death". Cheery stuff, but interesting with good graphics. Geared toward the post-industrial, underground culture crowd. (Afterbirth/ 3031 E. Platte #2, Colorado Springs, CO 80909)

**BANANAFISH.** A weird little mag with great graphics, funny stories and off-the-wall reviews. This has a decidedly dadaist-absurdist bent to it, real smirk-y stuff. The issue I received is 72 pages. Included is a fake-o article on Emile Beaulieu, fictional mayor of a New Hampshire town and pseudonym for RRRon Lessard. Also, an interview with Three Day Stubble; an article on Negativland; a Tragic Mulatto interview, as well as Caroliner; and a review section called "Maximum Schlock And Blow" with reviews of Merzbow, Eric Lunde, Illusion Of Safety, Electro Static Cat, Zoviet France, Suckdog and others. Not for overly-serious types, BANANAFISH jabs a few ribs and pokes good fun at the indie electronic music scene. Lampoons and laughs. I like it. (Bananafish c/o Seymour Glass, P.O. Box 3255, Berkeley, CA 94703)  
62

**CHEMICAL CASTRATION.** Number 4 includes an interview with Boston thrash-rockers Hullabaloo and with "Metal" Mike Saunders of the Angry Samoans. Also comix - "The Invasion Of The Duh Family" and "Russell And His Spaced-Out Dad". Plus a goofy, cornball consumer guide to pre-sweetened breakfast cereals. Reviews of Ruru, Hullabaloo, Eric Lunde, Hands To and If, Bwana. Send your tapes and records to Ben at CC for review. Number 5 includes an article on Terre Blanche. (Chemical Castration c/o Ben Gilbert, 40 Chase St., Newton, MA 02159)

## **HOW TO MAKE AND SELL YOUR OWN RECORD BY Diane Sward**

**Rapaport.** A big, glossy 184-page book, the kind you might buy in B. Dalton's or Waldenbooks. They've sold more than 70,000 copies of the book, now in its third edition. It's been updated to include cassettes and CD's. This really is interesting and well worth checking out if you have the \$15. It is a complete guide to independent recording, covering everything from recording procedures to promotion to manufacturing & printing to the business & legal end of things. Exhaustive detail, all the ins & outs, ups & downs of producing your own recordings. Well-written in clear, down-to-earth language with numerous charts, graphs, photos and illustrations. Rapaport believes in the indie music phenomenon as a vital force in contemporary culture and it shows. Good for those just starting out or indie vets who want new tips. (Jerome



Headlands Press/ P.O. Box N, Jerome, AZ 86331)

**ICE RIVER.** I received the Winter 1988 issue. A well-done tabloid-size publication - "A quarterly review and marketing tabloid for speculative writing, fantastic art and contemporary music". Reviews of various avant garde and alternative poetry and fiction mags and books; some interesting ads; and music reviews by Michael Chocholak, with listings for Hans van Eck, Jorg Thomasius, Das Freie Orchester, Camera Obscura, Insane Music. Plus Chocholak mentions indie music zines like EAR, SOUND CHOICE, REFLEX, CHEMICAL IMBALANCE, others. (Ice River/ 953 N. Gale, Union, OR 97883)

**MISOGYNY.** A new magazine the first issue of which is to be published in late April/early May of '89. For those interested or involved in harsh, violent Industrial/ noise music. An information fanzine that will feature ads, reviews, interviews, bios, etc. It will be distributed free except for the cost of a stamp/ I.R. C. Contributors will get free copies to distribute. Fanzines, tape labels, writers, artists and bands should get in touch. Write for info on sending stuff for review. (Misogyny c/o Keith, P.O. Box 7150, Waco, TX 76714)

**PHOTOSTATIC.** A bimonthly not for profit publication of xerographic art and by extension, machine-based art generally. I received Numbers 33 and 34 and I am impressed. This is one of the best publications of its kind I've ever come across. Articles, essays, comics and lots of stupendous graphics, collages and artwork by the likes of The Tape-Beatles, Miekal And, Lang Thompson, Thomas Wiloch, Mick Mather, Brad Goins, Jake

Berry, Kurt Nimmo, Piotr Szyhalski, Janet Janet and dozens of others. A challenging, intelligent publication that questions and explores matters of plagiarism and copyright, xerox, collage and cut-up theory and practice. Also, well-written reviews of indie pubs and recordings, as well as networking info and announcements. Great layout, great graphics, great mag. The people at PHOTOSTATIC also publish a series of cassettes, as well as dozens of interesting pamphlets and booklets. If you don't check this one out you're just lazy and missing a great opportunity. Highly recommended. (Photostatic/Retrofuturism, 911 North Dodge Street, Iowa City, IA 52245)

**SIAM.** A newsletter/zine founded in early '88. THE SOCIETY FOR INDUSTRIAL ARTS AND MUSIC - it is intended to be an information clearinghouse for Industrial Culture. A secondary focus is to provide greater exposure of Industrial Music within Germany. The SIAM LETTER is all in German but bands, labels and other organizations are urged to send info on their activities, as well as records, cassettes, CD's and mags for review. The SIAM LETTER contains reports about bands, labels and artists; reviews of records and mags; discographies; a listing of new releases; and a large networking section. In Volume 1, #2 there was a report on Chicago artists; a technology report; a Media Portfolio with reviews of Factsheet Five, ND, Espoirs Ephemeres, etc.; and reviews of recordings by Slave State, The Hafler Trio, Suckdog, Etant Donnes, Maybe Mental, Le Syndicat, Steve Fisk and lots more. (SIAM/ P.O. Box 60 07 12, D-8000 Munchen, West Germany)

**1988 SWAMPBOOK.** An excellent

44 page publication documenting the 3rd Annual Intergalactic Festival Of The Swamps held August 25-28 in Madison, Wisconsin. The Festival Of The Swamps is "a yearly celebration of ritual improvisation, anarchy, noise & non-virtoso forms of artistic expression". Miekal And and Liz Was of Xexoxial Editions host the festival every year and they edited this collection of articles, essays, photos and artwork. There is writing by many of the people who participated in the festival, including Malok, Karen Eliot, Luiji Bob Drake, Kristin Van Tepper, Lars Silver, and Was and And. Also included are neat little photographic inserts of the performances and activities and extensive contact info on all the participants. For further background check out Miekal And's article in this issue. Rich in information and insight, exhaustive in documentation and detail. (Xexoxial Endarchy/ 1341 Williamson St., Madison, WI 53703)

**XEROLAGE 14: MALOK.** A publication of visual poetry, copy art & collage graphics, each issue devoted to the work of one artist. Focus of the mag is "how collage techniques of 20th century art, Visual & Concrete Poetry movements & the art of xerox have combined". Clippings from mags and newspapers juxtaposed and collaged together in new combinations that alter and comment on the original content. Malok's fragments/themes include Reagan, Stalin, Elvis, TV evangelists, porn, Manson, Mr. Spock, murder, guns, cigarettes, etc. Bizarre stuff, check it out. (Xexoxial Editions/ 1341 Williamson, Madison, WI 53703)

## CLASSIFIED ADVERTISEMENTS

**ART CONTROL:** new 40-page auction/set sale. Progressive, electronic, industrial, experimental music worldwide. Mostly rare near-mint imports. Steven Del Nero, 10301 Lake Ave., Suite 825, Cleveland, OH 44102.

**CHADBOURNE, CHUCK, BEATLESS,** Seth Dworkin, Eskatology, F-Art, Gentlemaniac, Middlefinger, David Nikias, Murray Reams and more— Available now from Watergate Tapes, c/o M. Reams, P.O. Box 10331, Greensboro, NC 27404. '88 Watergate Sampler C-90 Hi Bias only \$3.50 pp. Write for free catalog.

**FOR SALE: BUCHENWALD LP** by Whitehouse (on Come Organisation) \$100 dollars ppd to first reply. Also, 4th issue of Chemical Castration available. Includes Angry Samoans, etc. \$1 ppd. 5th issue coming soon with Terre Blanche. Ben Gilbert, 40 Chase St., Newton, MA 02159.

**A STATE OF FLUX** is currently developing a cooperative record project. Split the production costs and get an equal share of the records to distribute as you wish. Details for SASE/IRC: Box 28543, Providence, RI 02908.



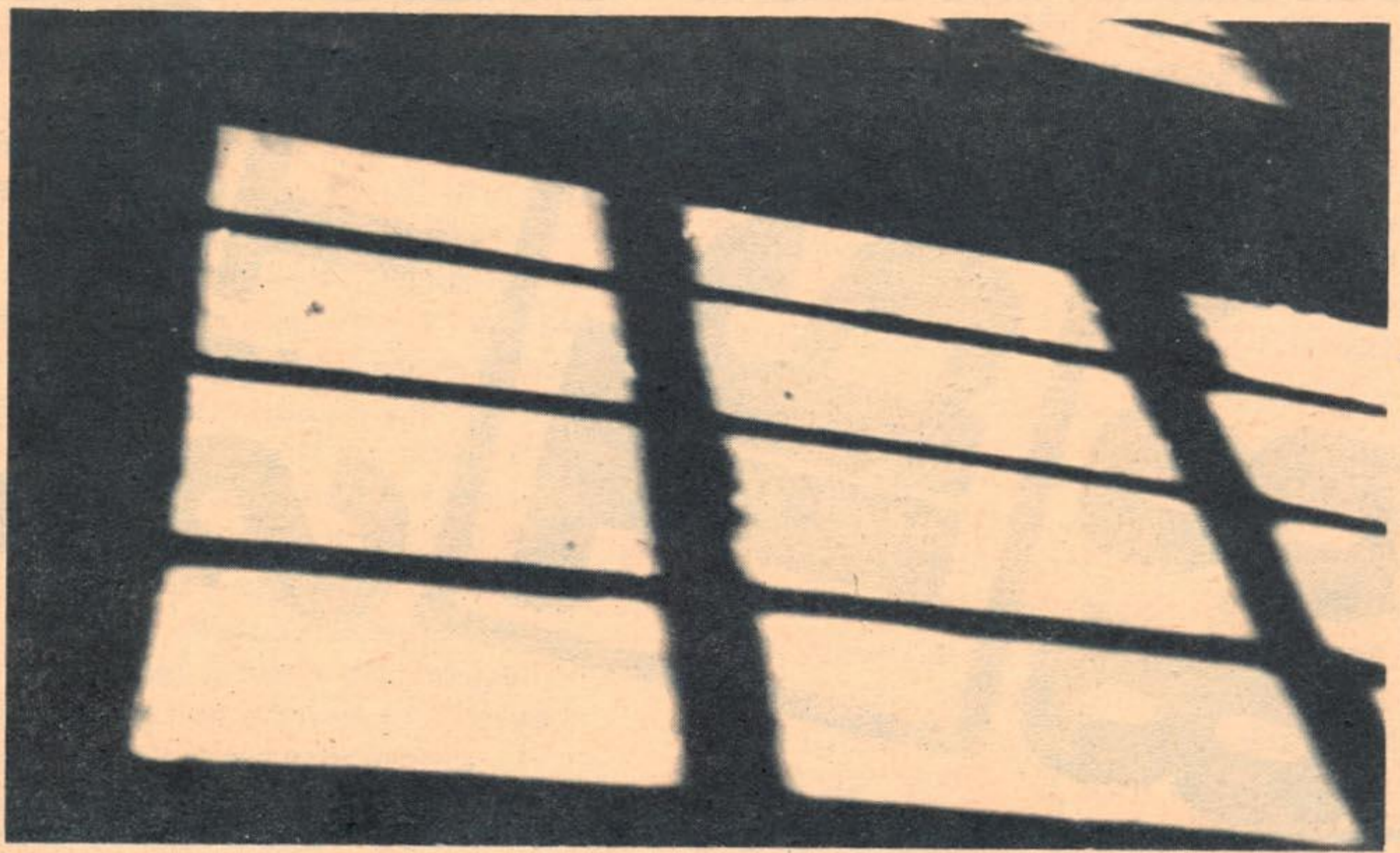
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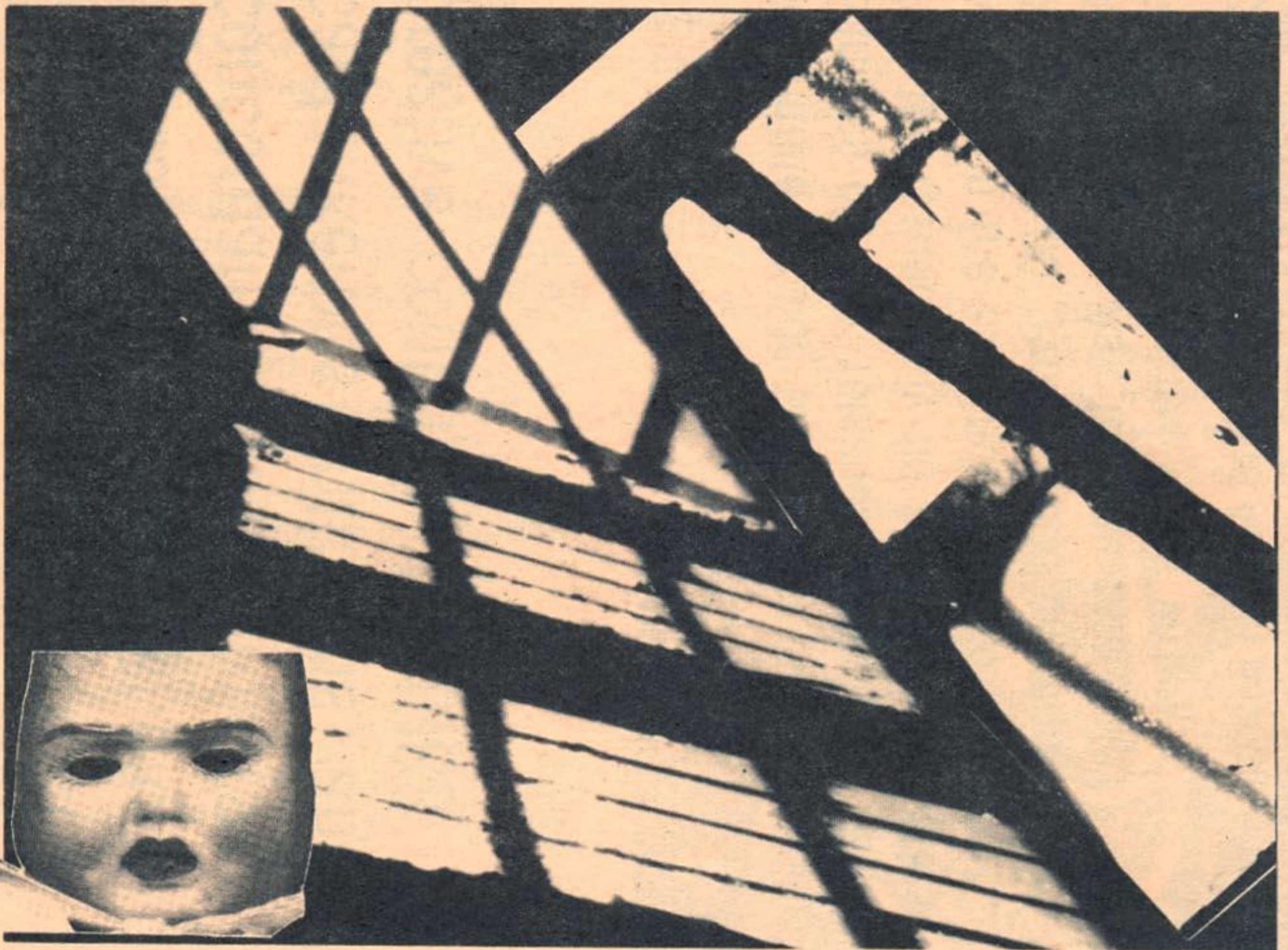
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